

DOCUMENT RESUME

ED 173 823

CS 204 971

AUTHOR Lindley, Daniel A., Jr.
TITLE English Teaching and the Electric Dream.
INSTITUTION Illinois State Office of Education, Springfield.
PUB DATE 78.
NOTE 56p.; Language Arts Monograph; Photographs may not reproduce well; Not available in paper copy due to marginal legibility of original document
EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Audiovisual Aids; *English Instruction; *Mass Media; Secondary Education; Teaching Techniques; *Television; Visual Aids

ABSTRACT

This monograph presents theory and exercises for understanding nonprint media, their effects on students, and their use in the English classroom. Specific topics covered include school as a medium; teaching as a medium; English teaching and the "electric dream"; adolescent culture and the electric age, and related activities for the classroom; the mythic structure of television commercials; and how to "conquer" the television set by making audio cassettes and photographs. A transcript of a television speech essay; lists of professional organizations, workshops, and festivals; and numerous photographs are also included. (DF)

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ENGLISH TEACHING AND THE ELECTRIC DREAM

Author: Daniel A. Lindley, Jr.

Language Arts Monograph

State Board of Education, Illinois Office of Education
Joseph M. Cronin, State Superintendent of Education

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FOREWORD

In October, 1974, twenty Illinois language arts professors, teachers and Illinois Office of Education consultants met in Urbana to discuss and to respond to the need for materials especially written for classroom teachers of language arts. The Urbana meeting focused upon a plan to print a number of monographs, each one emphasizing language arts and each one fitting into a series of monographs suggesting the depth of language arts education.

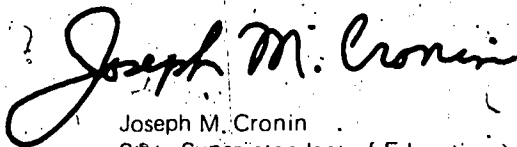
Following the Urbana meeting, monograph authors and editors collected, organized and explained ideas from nearly 50 Illinois contributors. Monograph titles, chapter titles, and section headings covering hundreds of currently employed language arts ideas and practices took shape.

The intent of all the monographs was to combine theory and practice into brief suggestions for classroom teachers of language arts. Although some of the suggestions are new to the profession, most reflect the best teaching practices by experienced Illinois teachers. Some monographs take controversial stances on issues, but even the controversial points of view are clearly within the realms of accepted pedagogy. As planned, all nine monographs report effective, often-used teaching practices.

Monograph authors and editors wrote from their own philosophies, and they wrote about the ways of teaching they knew best; no attempt was made to advance the cause of any particular educational practice or terminology. The monographs respond both to persistent issues as well as to modern trends in language arts education.

More than 50 teachers of language arts gave of their inspiration, time, and patience. Illinois students will profit from such professional efforts given for the good of education in Illinois.

A special thank should be given to two Illinois Office of Education staff members — Mina Halliday and Alan Lemke. They conceived the idea for the monograph project, guided it to its completion, and made contributions to several monographs. The development of these monographs was a monumental effort to improve education in Illinois and the success of the project can be attributed to Ms. Halliday and Dr. Lemke.



Joseph M. Cronin
State Superintendent of Education

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INTRODUCTION

Many teachers of English who have been in the classroom for 10 years or more, are convinced that it is far more difficult to do a good job now than it was when they were first starting their careers. "You have to practically stand on your head and spit nickels to get their attention," a teacher in an excellent suburban high school told me not long ago. And many of her colleagues would agree.

And it isn't only attention that presents a problem. Fewer students seem to write accurately, let alone gracefully. Reading scores have declined nationwide. Furthermore, to these general problems of attention and literacy, most teachers of English can surely add some particular and very real accounts of problems surrounding the teaching of language and literature: students who, instead of making any effort to say something useful and precise, say things like "It's heavy. . . **very** heavy," or "You dig?" or slap hands palms down, palms up, instead of saying anything at all; or students who won't read and don't write — and on and on.

It is the thesis of this monograph that a fundamental change in how our students think about the world is going on right now; that the electronic, nonprint media are one of the important causes of this change; and that teachers who understand what is happening will be on their way toward solving some of the baffling difficulties that seem now to beset the teaching of English.

Two chunks of theory are provided by way of explanation of what is happening. In the first, "Teaching as a Medium," there is a summary of the work of Marshall McLuhan, and some of his ideas are then applied to some more or less typical classroom teaching. You may need some forbearance to get through transcript of a class which is provided there. But bear with it. Remember that the **students** got through it!

The other theoretical material, "English Teaching and the Electric Dream," deals primarily with the effects of television on the world-view of our students.

After the theory, the practical: a series of questions to ask, discussions to have, and projects to carry out.

Finally, there is a transcript of an audio tape, containing some examples of the language of television, and an example of one project that might be accomplished with a class.

Two words of warning: First, the exercises probably won't work well unless you can see why they are being done. So read and ponder the theoretical material first. If you have the time, by all means read some of the items in the bibliography, especially McLuhan, Schwartz, Orinstein, and Youngblood.

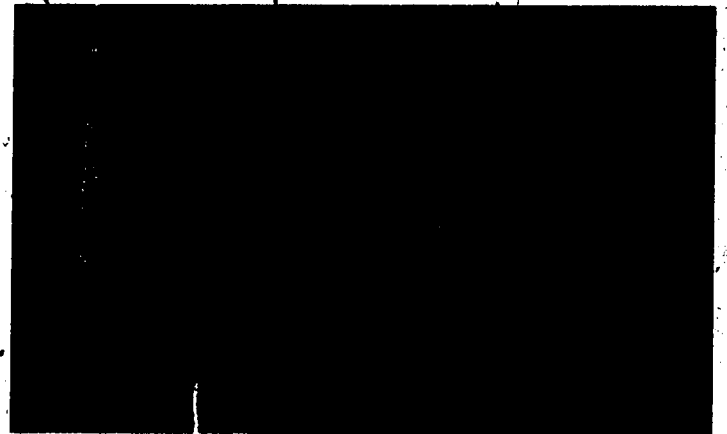
Second, consider this. It is hard to avoid the implication, in a discussion of the effects of nonprint media, that teachers and schools have somehow failed to keep pace and are therefore at fault. Such is **not** the case. Schools are staffed and paid for by adults, but they contain children and adolescents. There will **always** be conflicts between those two groups, and there always have been: look at the schools Charles Dickens portrays. The point here is not pessimism, but hope: the hope that through an understanding of the subtle but profound effects of the electric media, teachers of English will be able to reach more people more often. That is what this monograph is all about.

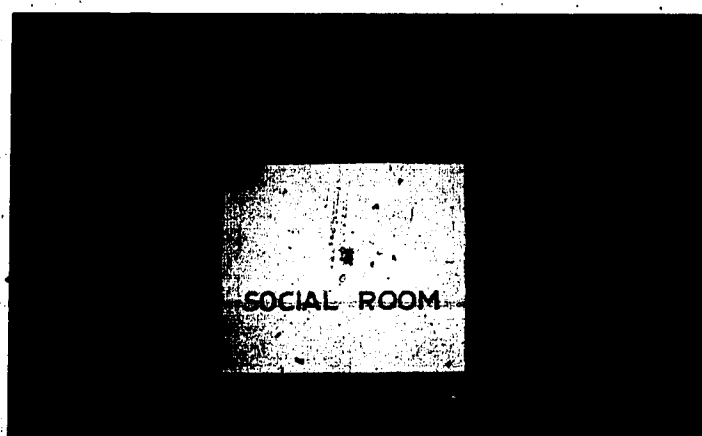
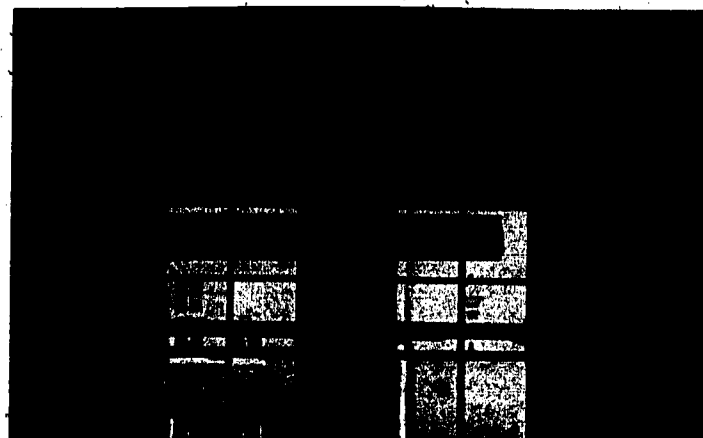
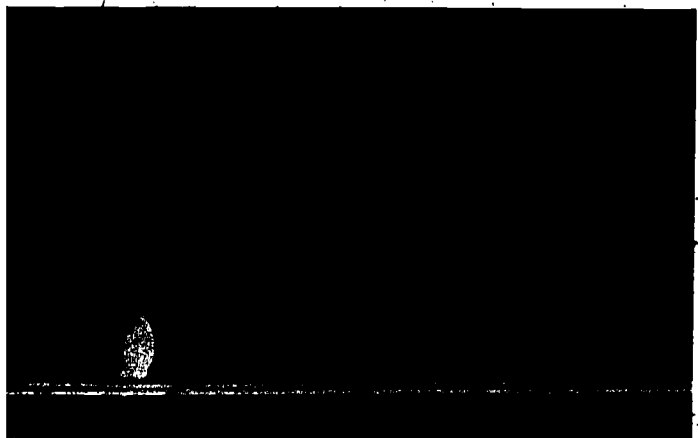
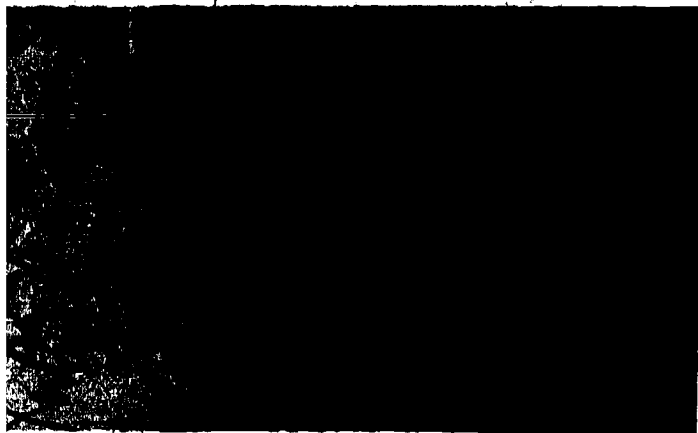
The author is grateful indeed for the encouragement and support of colleagues — English teachers, all — who have known for a long time of the Electric Dream: they are Herb Karl, Jane Gaines, and David Sohn. And the paper itself is for Nancy Thompson.

Daniel A. Lindley, Jr. is Associate Professor of English at the Chicago Circle Campus of the University of Illinois. His professional experiences include teaching at public school and college levels, numerous publications, consultant work, and photography accepted into the permanent collection of The Art Institute of Chicago.

SCHOOL AS A MEDIUM

Here are some photographs of schools:





...before you read further, choose four or five that you find interesting or involving. Choose another four or five that you find boring or unpleasant.

In the pages that follow, these photographs reappear. After you have read the discussion of "hot" and "cool" media (pages 4-41), see whether you think you have chosen "hot" or "cool" photographs as interesting. And try to ignore pages 42-43 until you get to them.

TEACHING AS A MEDIUM

Above all else, teaching is supposed to be **clear**. Teaching explains by simplifying, by presenting ideas in a logical order, and by allowing for the practice of skills. The "real" world, in contrast, does none of these things. In it, events crowd upon one another, there is little attempt at explanation, and no idea of "practice." And indeed at first glance the idea that a school classroom should be clearer and simpler than the outside world seems to have much to recommend it. The taxpayers who support our schools would probably agree that they want those schools to be pervaded by clarity and order. But to the extent that clarity and order do prevail, then the classroom is in conflict with that vast collection of experiences brought to school by today's image-saturated students. That collection has been gathered primarily from television, with powerful assists from films and radio and LP records. A teacher may say, or imply: choose between my clarity and your disorder. But a student, living in his own culture and in a time different from the teacher's time, may think that the teacher's clarity is little more than a defense against change, and the school itself a fortress inadequately defended against the thousands of images and transitory experiences outside.

This idea, of connecting clarity with failure is not mine: it is Marshall McLuhan's. Let me begin, then with a summary, skewed for my own purposes and absurd in its brevity, of what I think McLuhan is saying. Next, I propose to consider classroom teaching as a medium, and a medium in competition with other media, both print and nonprint. By so doing, I think I can show why a lot of teaching that "ought" to work doesn't. Lastly, I have a few suggestions about the immediate prospects for English teaching in these first few years of the post-literate, post-historic age.

McLuhan's vision is apocalyptic,¹ which right away scares the print-oriented English teachers as they watch print melt away in the electronic holocaust. More of that later. McLuhan proposes that the history of civilization is really a history of the media available in civilizations. Before print, people had to rely upon seeing (and touching) one another in order to communicate anything complex. And of course seeing and touching were very involving indeed. Involvement, let's say, means both noticing and caring. Even when messages had to be written down, they were unique, one-of-a-kind items, and you had a real sense of the person behind them: the delicate brushmarks of Chinese calligraphy, the touch of pen to papyrus that preserved an entirely ceremonial



language in Egypt in a virtually unchanged form for 2500 years.² And the same feeling of individual, idiosyncratic craft imbues illuminated manuscripts. It is all one: an impression of the individual person, an impression of caring. Such media (manuscript, the hand moving; dance, the body moving; gesture, facial expression) are **cool**, in McLuhan's terminology. All contain the possibility of reflecting the unique or the unexpected.

"Print is just plain unfriendly compared to a talking face or a brush stroke."

Then along comes print. You are now reading PRINT. Note that it comes in long, absolutely straight lines. Note that it smells (perhaps) of some giant, oily machine. Note that it has been untouched by human hands: it was probably set by a computer feeding a Vartypewriter. (It's interesting to note that the New York newspapers have had endless labor relations problems with their typesetting unions precisely because it has become technologically possible to eliminate people from the production of printed pages.) Print is just plain unfriendly compared to a talking face or a brush stroke; in order to try to get a sense of a personal voice through it, e.e. cummings had to **PLAY WITH IT**, shoot onetwothreefourpigeonsjustlikethat, see what i mean? and then there's **Finnegans Wake**. But in ordinary use, print dehumanizes. It is what McLuhan calls a **hot** medium: uninvolving, acting upon one sense only, doing its absolutely predictable linear little thing, and, although utilitarian in the extreme, a real drag by comparison with cooler forms.

"...in ordinary uses print dehumanizes."

And more than a drag: a source of deep divisions between people, and peoples. Print made specialization possible. It made a law book printed in Antwerp available simultaneously in Oxford and Florence. Where people had once been drawn together by their community, by their shared experience of a thunderstorm or a migration of birds or by the omens in a sheep's liver (all cool), now, with print, people could be drawn together, sort of, by knowing Section 262-B, paragraph 31, lines 453-486, of the **Code of Laws Relating to the Transfer of Title to Real Property**, or whatever other arcane specialty you like. People drawn together by things like that tend to lose touch with the common experiences that really ought to bind one human being with another, and arguments take the place of sharing. Professors who blast one another in the footnotes in **PMLA** are the trivial side of nations or people who become ever more aware of their "special" natures. While the cool, tribal village might well go to war to protect its hunting ground (a matter of pure survival), it would never "destroy a village in order to save it" for Democracy, or any other print-specialized definition of **the Right Way To Do Things**. The hot medium of print made a lot of things "perfectly clear," all right. But a shift away from this clarity has begun: "The Electric Age." Television, you see (you **see**) brings back the multisensory, fuzzy-image face. In the Electric Age, images and data flow almost instantly around the world, relayed by satellites and carried over laser beams. Suddenly, the possibility that the whole world could turn into one huge, cool village is upon us. The real importance of McLuhan's aphorism "the medium is the message" derives from this view of the history of civilization. The medium, for McLuhan, shapes thought: shapes, finally, our view of "reality," of "truth," of everything.

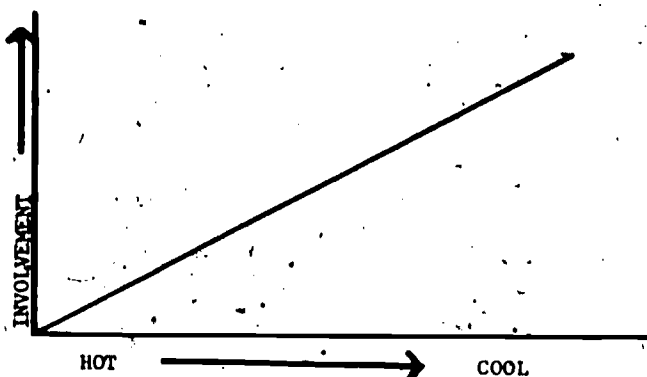
"The old, hot borderliness of the print world is breaking up."

"Suddenly, the possibility that the whole world could turn into one huge, cool village is upon us."

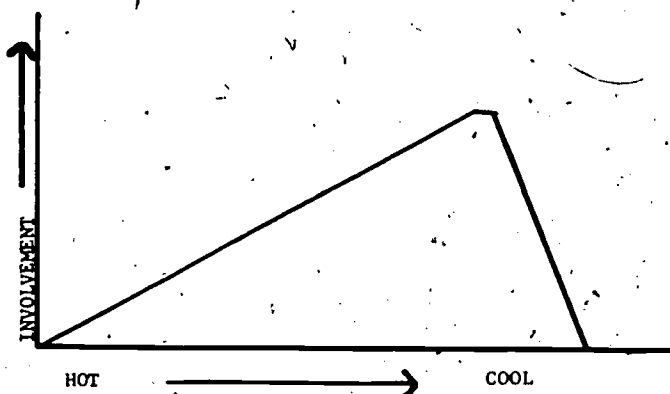
"...coolness is a function of both the medium **per se** and of the medium's semantic content."

First of all, and although I don't think McLuhan would say this, I find it convenient to suppose that coolness is a function of both the medium **per se** and of the medium's semantic content. Thus, for example, a Coronet Educational Film entitled **How to Write the Friendly Letter** would be hotter than Kubrick's **2001: A Space Odyssey**, even though both are films. But both, precisely because they are films, would be cooler than radio, because radio involves only one sense; and both films would be hotter than TV, because the film image is optically much sharper and therefore less ambiguous. The problem here is that a real confusion exists between semantic content (by which I mean **meaning**) and McLuhan's term, **message**. I think that the meaning is a part — a small part, smaller than most English teachers think — of the message. But what's really important is that the medium is the message, too. And the medium/message changes consciousness in the world **regardless of its semantic content**. That's the real point which is tough for English teachers and print people to understand. And I guess all I can say about it is, get comfy and read on. I mean, **this** is print, right?

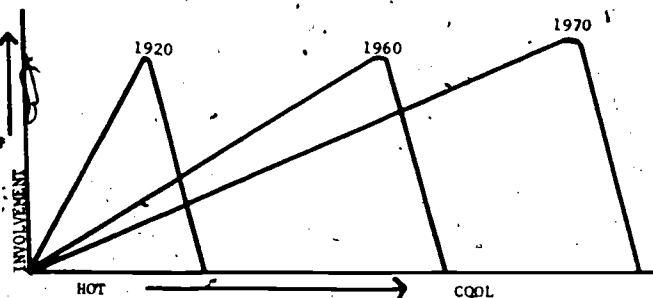
Now the nature of the medium partly determines its "temperature" (hot to cool) and its temperature determines the degree (pun, folks) to which we become involved. For McLuhan, the relationship might look something like this



Which is all very well, but I have trouble with it, because my own experience tells me that a tolerance for coolness does not really extend upward into the blue like that; rather, it is possible for a medium/message to become **so** cool that some people just lose interest and turn it off. A very good example of this is **Finnegans Wake**, which is, among other things, a prophetic exercise in cooling print down as far as it can be cooled — as McLuhan left-handedly points out over and over. What I think is: (1) Cool media are indeed more involving than hot media, BUT, (2) people, and societies, differ in the amount of coolness they can tolerate. Thus, **my** diagram looks like this:



In my scheme, one does not try to send cooler and cooler messages in the certainty that involvement will inevitably increase as a result. People **do** turn off. But I also think — and this point is crucial — I also think that the advent of the Electric Age has brought with it a rapidly increasing tolerance of the cool, and an intolerance for the hot. The old, hot orderliness of the print world is breaking up. Let me impose one more graph upon you, by way of suggesting what I mean:



In short, when a recent President said, "I want to make one thing perfectly clear," an increasingly large segment of our society felt, "Sorry. It can't be done."

But the question is both more subtle and more profound than mere political credibility, or the lack of it. Indeed, Mr. Nixon's problem was only one symptom of the impending return to the coolness of the village, this time writ large, as the Global Village, the world brought face to face, in "real time," electrically. The simple verities of print dissolve in the electric tide, and the consequences for teaching are enormous.

What sort of a medium is teaching? Is it hot, or is it cool? The only way to discover an answer to that question is to actually look at some teaching in progress. Because this is a monograph and not a videotape, we must make do with poor old no-nonsense (or one-sense) print. Here, then is a tape transcript of an actual class, as taught to a 12th Grade, college-level English class in the southern part of the United States a few years ago. Names have been changed to preserve confidentiality. The number in brackets refer to the categories of teacher and student talk used in Flanders-Interaction Analysis. 10 means silence or confusion; 8 means student response; 2 means encouragement by the teacher. It is helpful to read this as if you were a visitor from another planet, sent to measure the hotness or coolness of various media; you are looking at this teaching as a medium to be compared with all other media. You and the students experience it as you would TV or billboards or announcements of flight departures in the airport. You are not a "professional educator," or even a teacher; you are not "evaluating" to see what the kids are learning. You are just experiencing the medium. And here it is:

T: You know what you're tendin' to do there? Follow the book. [10 - 10] [Note 1.] Don't let that outline in the book confuse you. [10] On the note cards, know what you did? Many of you took "early history," in that, "brief history," of the outline. The outline's really directly related to the - what? [10] What's the relationship in the outline and the book to that major topic to the subject? They're closely related. [Note 2.] You are not looking in there, so you asked me a question about something when the book is put away. And that wasn't related to the - what you are talking about. You don't need that. Uh - Mr. Lindley. Do you know what they are talking about? You don't know.

Mr. Lindley: I don't know.

T: I don't have a textbook out. Where is one? [Addressed to the observer.] What happened, we did some activities in our text and, uh, - with the preliminary outline, and the suggestion is to revise it, there - This is it.

Mr. Lindley: Oh, yes, I see it.

T: You see that "brief history"? Do you know, I'm having trouble with their outlining, and the question was, After asked me, could they have in their outline, "brief history"? [10] And - my -

Mr. Lindley: I see, yes.

T: And she doesn't need "brief history" unless it's something she needs for her outline. [To class.] Your outline has to relate to what you are doing, and in this case, "brief history" is talking about - what? The drug industry. And they're giving that - but in your case you might not need that. You got that relationship in your outline. [10] Now, let's try to finish this outline. [10] Why is "B" named "other"? Somebody tell me.

S: Because it's some other kind of article from a tree.

T: Other kinds of products that come from a tree.

S: Yes'm.

T: What kind of products? Remember, this "B" is related to what?

S: Food. I mean, other kinds of food.

T: Other kinds of food. All right, why not say that? Why not say that? Huh? [10]
What shall we put here? [10]

S: Uh —

S: How about "Other varieties"?

T: "Other varieties of food?" [10] And that would relate to that? Is that all right? Why isn't it?

S: Uh — [10 — 10]

T: C'mon, Elias, tell me. [10] What else do we get from the — from the tree, that's food? [10]

S: You don't want fruit?

T: No! You don't have fruit listed up here, do you?

S: No.

T: You got the citrus up here, that's the only one.

S: You mean — I know what you're talking about. You want —

T: Other varieties of fruit. Why do you have this — use — "other"?

S: Other varieties.

T: To throw everything in there.

S: Yes, well —. Your outline wouldn't be so long if you —

T: What say, Alice?

S: I say, your outline wouldn't be so long if you put "other." [10 — laughter.]

T: Now — what, I don't understand? That's a good one. Now I found out why "other" goes there.

S: Ah hah.

T: Ah hah. All right, let's take "other" out and give me a word.

S: Varieties.

T: Varieties?

S: Other varieties. [10]

T: Shouldn't this have been "citrus fruit"?

S: Yes.

S: Um.

S: Citrus I understood to be a fruit.

T: Oh, it is? I worked in Citrus County. Never thought to see it to be a fruit. [10 — 10 — laughter.]

S: You got my two points in.

T: You got your what?

S: Two points.

T: Oh, you did? Uh... all right. Now, let's get on it. What will this be? Varieties of what? [10]

S: Citrus fruit, [10] Nuts?

T: What?

S: Nuts? Nuts aren't fruit, are they? No.

T: What say?

S: --aren't fruit.

T: What are they?

S: Nuts aren't fruit?

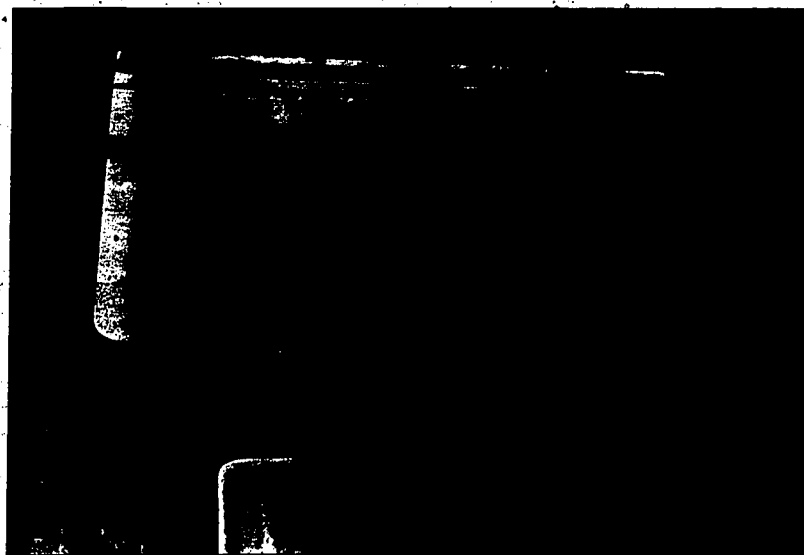
S: Uh... uh.

T: I hear them make the remark, say, "fruit and" -- what? [Note 3.]

S: Nuts.

T: Nuts, right. How are nuts classified? All right, somebody in home ec or agriculture tell me.

S: What?



T: Tell me, Mr. Ag. [laughter]

S: Bag, what? Uh — You other ags —

T: Hush — come on. [10 — 10 — laughter] Look, uh, well, maybe we need to name one. What — nuts, don't we? Let's get nuts. And nuts will be — what?

S: [8]

T: Would it be wise to name some nuts?

S: Yes, yes.

T: What are they?

S: Pecans.

T: I don't know how you put it up there. How do you put it up there?

S: uh —

T: Tell me what to write.

S: One?

S: Uh — uh. Oh, under the N. Period.

T: Where?

S: Under the one.

T: Oh. Under the N? Period. Where? You know I have to ask that — because you know what's going to happen when you write, don't you? [Note 4.]

S: Uh huh.

T: Uh huh. All right, what goes here?

S: Pecans.

S: Walnuts.

T: All right.

S: You don't have to specify that.

T: Well, I think they want to know. Don't we? This is interesting, though — [10] We have nuts, and I know some that don't come from trees, don't you —

S: Peanuts.

S: We know some —

T: Yes, peanuts.

S: Walnuts. [10]

T: All right. Any more?

S: Hickory nuts.

T: What kind of nuts?

S: Hickory nuts.

T: What kind of nuts?

S: [Chorus] Hickory nuts.

T: Oh, well, you didn't call them that at first, did you?

S: Hickory nuts. [10]

T: You don't know what kind of — You don't know the hickory nut? Describe it for us, uh.

S: The hickory nut is real hard. It's like a —

T: Is it, uh — it's what? It has what?

S: It has a hard shell.

T: It has a what?

S: It has a real hard shell.

T: Real hard, what you mean? How about the walnut? Does it?

S: Uh, uh. Not walnut, [Several responses]

T: I grant you that. You might be thinkin' about the English walnut, but we don't get that around here. What do we get around here? All of them come from trees but I'm sayin' the one around here, uh, is hard. The hickory? I mean the walnut.

S's: All of them are hard.

T: You know, it's interestin' how the things right around you you don't know. Now, Leon Countians, I know there are many walnut trees around — and what's the color of the walnut?

S: 'Green. [10] — laughter]

S: Brown.

S: Brown?

S: They're brown one time.

T: Yes. At one time, yes. It looks —

S: We saw —

T: It looks — uh — we don't have those around here.

S: There's one that's a black.

T: Yes, they are black looking. And what's the shell of it — that outside?

S: Brown.

S: What shell is it?

T: Are you talking about the hull, now? I'm not talking about — the what? The shell. Are we together?

S's: [Chorus] No.

T: Ah — Uh — Clyde isn't with us. And what —

S's: I am.

T: Black? And what — Yes, and that's the what? I don't know what you call life-size.
[8] Oh, all right, wait a minute, when it's on the tree, you have, what? Obie,

S: A green covering.

T: You have a covering over it. That's what you're talking about, the green? Well, we don't get that when we get ready to eat the nut. Let's get together. Uh, huh.

S: It turns brown.

T: What kind of brown? What color brown?

S: Dark.

T: It's so dark that it looks what?

S: Black.

T: Black. And that's a hard nut to get into.

S's: Yes. Right.

T: All right. Now, the hickory nut is still — what?

S's: Hard.

T: Hard?

S: It's still hard.

T: Okay, the walnut is hard. The hickory nut is still hard. That's right. [10 — 10 — laughter] It is what?

S: Harder.

S: [aside] It's still hard.

T: That's the word. Harder. Uh — and it's — who hasn't seen one?

S: I haven't.

T: Many around. Where's a tree nearby?

S: Up Olney hill?

T: Up? Oh. And they are somewhat round, like very hard to get into.

S: Brown.

T: Pretty brown. Like hickory? All right. What's the other?

S: Brazil? Uh, uh — you don't find —

T: Brazil? [To one student] It doesn't have to be in, because look at your thesis. What is it?

S: Topic — uh.

T: All right. Man lives not only — [10] and right now man is in outer space — isn't he? [Note 5.] [10] Uh — Brazil. All right, this is so much for that. Do we have a "C"? This is all we get from — for food from trees? [Note 6.] Citrus — Citrus fruit and nuts?

S: Uh — we get more than citrus.

T: All right, what other things? All right. What's "C"? What — what?

S: You know, like apples, and —

T: Look here, where do you — I don't understand.

S: Apples —

T: Apples, oh yes. And what do we name that topic? You have all this, don't you? You following your outline? We might have to tear up another part. All right, what else are we — what did you call those?

S: I said "seeded," but I don't know.

T: You said "C" for what?

S: Seeded

T: **Seeded** fruit. [Much noise in corridor at this point]

S: I don't know, I just think that's right.

T: All right. Look — I don't know whether this is right. If you put fruits here, you've already got — what?

S: Citrus.

T: Citrus fruit. All right. What will we put in? [10] Huh? You have citrus fruit here. You have nuts here. Now you have —

S's: Fruit. Tomato [Laughter] Fruits are tomato.

T: Well listen, Barbara and Elizabeth. Uh. We aren't getting these. Don't start shaking your head.

S: I thought tomato was a vegetable.

S: No.

T: But listen — do we get tomatoes from trees?

S's: No.

T: No. So that eliminates that. Does it? All right, what do we get from there? And you having "C" for fruits.

S: You can say "other fruits."

T: Is it — you love "other," don't you? All right, "other fruits." All right, "other fruits." And then you're going to put everything in here that you didn't put there, because you used what?

S's: "Other." "Other."

S: No, 'cause you can't do that.

T: Can't do that? Why we can't?

S: Because all other fruits don't grow on trees.

T: Oh, we talking about the ones that related to food, and this is related to your what?

S: Subject.

T: You get it? You understand what I'm saying?

S: No.

S: I thought you say "other fruit," he meant, you know, all other fruit that related to the subject —

T: Oh, so she say you can't do that, you can't use that word. Did you get her point?

S: (*****). (Inaudible)

T: I don't know. But we came to that yesterday. You remember? All right, come and tell me. Someone mentioned **tropical fruit**.

S: [10 — 10]

T: What's tropical fruit?

S: [10 — 10]

T: Somebody here mentioned it yesterday and I stuck it down here. [10] For you. Huh?

S's: I think — They talked about on a tree. I know, but — Maygees.

T: What are they?

S: It's a fruit.

T: All right, are we going to put this here? Why are you putting "tropical"? Because you have "citrus"? Well, why would this be "C"? Shouldn't you have — it should be what?

S: "B."

T: Okay, what will this be?

S: "C."

T: Okay, we'll add out. All right.

S: Pineapple.

T: Oh. Thank you. All right, what are they? Pineapple. Papaya. You know what, papaya grows on — what?

S: A bush?

S: Uh —

T: Pineapple! How would you have pineapple? Please tell me. We had that debate yesterday.

S: Pineapple grows on flowers, like.

T: Oh, yes, it does. Tomato? [To one student] Pineapple doesn't grow on a tree.

S: What about coconut?

T: Coconut? [10] How do you spell that word?

S's: C-O-C-O-

T: C-O-C-O-N-U-T. That's it? [10]

S's: Uh, Uh. That's right. Get back to "A."

T: C-O-C-O-N-U-T.

S: That's wrong.

T: [To observer] This child says that's right because it matches her box, here, see?
[10 - laughter] [Holding up box of coconut candy] And if the computer says that
on there, it's right. This is her authority. [10 - laughter]

S: Banana?

T: Banana? Does a -

S: Banana grow on a plant.

T: Have you seen bananas grow?

S: [Chorus] Yes - [10]

T: Yes - what? Come on. You said tropical. [10] First thing I want to know where
- what are the tropical fruits. If you named 'em, then maybe we could get 'em.

S: They grow in the tropical regions.

T: Where are the tropical regions?

S: Oh, about Africa?

T: In Africa?

S: Oh, I see, You mean fruit. I mean apple.

T: Apple? Amin?

S: Mango.

T: Okay. Mango. [10] All right. Give me another.

S: Uh -

T: You know, I think we like that word, pineapple, don't we?

S: You know -

T: I'm going to try to find, uh - go to the library and find a film strip there so you
can see some pineapple. They should have one in Social Studies Film Strips.
Because you are determined to say it's a tree. Hm?

S: I don't know — I always thought that pineapples came from — you know, a —

T: Yes, but remember, we are talking about ~~is~~ what?

S: [Lugubriously]. Trees.

T: So we can't use it. Are these the only ones that we can use, here?

S: Uh huh.

T: All right. Is this all the fruit — all the **food**, that we have from trees? [Note 7.]

S: No.

T: What is it?

S: Plums.

T: Where do plums grow?

S: On a tree. [10]

T: Plum grow on trees, right. I tell you what you do, let's stick all those ones on the side. All right, plums. Who can think of anything else?

S: Apples.

T: All right.

S: Peaches. Peaches.

T: Boy, we'll never run out now.

S: Peas.

T: Listen. What are we going to do? You going to list all that?

S: No, we just put in a few.

T: What — [10] huh? What would you do?

S: I don't care.

T: You heard what Alice says, said you just say "other" and then you can cut it short. [10 — laughter] You like that word "other"?

S: Yes.

T: Oh, I think you do too, you're thinking about it. [10 — laughter] What shall we do? Just say what? I — let's get to something. We haven't taken these in, you're naming all those other things that come from trees. All right, we could have fruit, we don't get, do we get anything else or do we just say fruit? Say nuts?

S: Guavas.

T: Get what?

S: Guavas.

T: Guavas. That's a tropical — [Writing on blackboard] [10]

S: [To other students] You've heard of guava jelly.

S: [Pronouncing carefully] Guava.

S: Guava.

T: Describe it.

S: Huh?

T: Describe it for me.

S: It's a small round fruit.

T: And it has a big hull. Remember, all of them are not small.

S: Aren't they red?

S: I didn't know that's what you call them.

S: Watermelon.

T: Are you kidding? All right, I'm going to put it up here. [10 – laughter] Persimmon?

S: How about pomegranates?

T: How about what?

S: Pomegranate.

T: Is that plumgranate? Tell me how to spell it.

S: It isn't –

T: It isn't plum.

S: What is apricot? [10]

T: Wait a minute. P-O-M-E. Yes, I'm not sure how to spell it either. I wouldn't lead you wrong, but I know the beginning, it's pome – look in the dictionary and find it for us, Sharon, because I wouldn't want to lead you off – but it's P-O-M.

S: We understand it, though.

T: No, you don't, because I wouldn't want to lead you wrong, I want you to spell it right for me. Listen, but we need to do something about this over here. We want all these things, now we have this over here and don't know where to put it.

S: (*****)

T: Who can give me a suggestion?

S: Uh – put a "2" – no, a "3" –

T: Put a "3"? What kind of "3"?

S: You know – Roman Numeral 3?

T: And – all right, a Roman Numeral 3.

S: You got me a name now anyway –

S: That's right.

S: P-O-M-E-G-R-A-N-A-T-E.

T: Thanks. There it is.

S: -A-T-E.

T: And see, it isn't plum, is it? That's what you called it, isn't it?

S: "Pom."

T: "Pom." All right, now. A suggestion has been to put a "H" up here. A "Three-I" three, all right, we have it. What are we going to get in this? [10] Huh? Get what? What are we going to put here? I put the — this here. Come on, tell me. Huh?

S: I was just telling something else.

T: What?

S: What.

T: Now this — you know we are going through this to give you an idea **you** going to encounter problems making your **individual** what — ?

S: Outlines —

T: Outlines; that's why we doing this. [Note 8]

S: He —

T: What what?

S: He —

T: Look, we — "one" would be?

S: We could leave the fruit and go to something else.

T: We can leave the fruit and go to something else. I thought we were leaving the **food** and going to something else.

S: I mean — **food** — and going to something else.

T: Shelter, huh?

S: Shelter, food, other —

T: Oh, yesterday you had shelter, today you have food, now you can't finish food, because you want to go somewhere-else.

S: Yes.

T: Those are two necessities, now.

S: Are we to go to luxuries — ?

T: Oh — why get luxuries? All right.

S: (*****). (Inaudible)

T: What do we get — you want to ~~leave~~ this? You have this jotted down. You want to straighten it out?

S's: No, no, we want to straighten it out.

T: You want to straighten it out? Well, how will we do that? [10] Ah? [10] Transportation? What does transportation have to do with trees?

S: Don't rubber come from trees?

T: What's that?

S: Don't rubber come from trees?

T: Oh, yes.

S: Rubber tires and stuff like that.

T: Rubber tires on a car.

S: She's still on food, Carl.

T: We're talking about food.

S1: I thought you wanted something rubber —

S2: You mean rubber for food.

S3: He thought you were on number III.

S4: Number III.

T: No, we had it down there. What you want is a table — if somebody thinks, we could do something in here, and get this tree.

S's: [10 — 10] Syrup. Apples —

T: You get syrup from some trees —

S's: Maple tree. Maple tree.

T: How do you get syrup from a tree —

S's: Sap. . . They are. . .

T: And the-sap is syrup?

S's: No, they use — the syrup — to make, uh — maple syrup — to make, uh —

T: It's a what? Turpentine can be used as a medicine? And what else?

S: Medicine and —

T: . . . And what else?

S: Paints. Thinning paints. Yeah. Paints.

T: All right. We are jumping and leaving our foggs, though, aren't we? What will we name this?

S: Uh. Uh. Medicines.

T: Medicines?

S: No. No. [10] Think about luxuries. Rubber.

T: Let's get our necessities, and then get the luxuries.

S: They carry rubber.

T: Oh, the (hair book?).

S: No.

T: What's this?

S: Rubber. Transportation.

T: Transportation?

S's: Who needs transportation? We're not talking about — You said "eat." That's on III, where you going to say **food**, right. I mean — you can't eat transportation.

T: He is anxious for me to put a "Three-I" three over here. And you want it to be transportation. Let's see whether it will work.

S's: It'll work. It'll work.

T: All right. All right, transportation. Is it related to your subject?

S's: No. No.

T: Go over there.

S: No, man —

T: All right, all right, come on, help us — develop it for us — we're going over there, you want to get here. Somebody's — now, listen, and while we're doing that, somebody's still thinking about food, let's get **this** straight. We're working on II, because we don't want to disappoint Bob's. All right, gentlemen, call on something to put in.

S: (***** [8 - 8] Wagons, right?

T: All right, you want wagons?

S's: (***** [8 - 8] Rubber —

T: Rubber tires. Transportation. [10 - 10]

S: We're not going to get too much from here.

T: Why won't we get much from here? Let's follow — you arguing with any — let him see alignment.

S: The topic is too broad.

T: The topic is too what?

S: Broad.

T: What you mean?

S: You know — uh — it's hard to find.

T: It's hard to find what?

S: Transportation — something.

T: Find what? It's hard to find something for transportation coming from trees.

S: That right, because, you know, we have several different means of transportation — trains — airplanes — cars —

T: You don't use the wood in them. Huh?

S: You don't use any wood in them.

T: I'm asking you, I'm not saying that for a fact, there's no wood in any car.

S: There's wood in them. Some of them have gear shifts and all that stuff made out of wood.

T: Do you pay extra for that?

S: Extra. Yes, ma'am.

[At this point, approximately 3 minutes of class were not taped, as the tape was changed in the recorder.]

T: Now, when we come down to what we got — berries, fruit, huh?

S: [10]

T: Here's somebody says just forget the berries. You don't want to think to find another word that would make them go under there. Is that it, huh?

S: You need something to describe food.

T: Evidently. That's why you — you told me to put — you get the point?

S: Uh huh. Uh —

T: And don't tell me "other" either.

S: I didn't say "other." [10 — 2 — laughter] Uh —

T: And that side of the II, you need a what, something there to take care of this, whatever it is, somebody tell ***** to get it. All right. And these are they. Now, what else? Put "banana" there. [10] All right, we're leaving — is that all the food?

S's: No — they make peanuts — vegetables —

T: Oh, yes — we get vegetables. What vegetables do we get from the tree? Tell me, and I'll put them up here. We'll have it solved, then, if you could get some vegetables.

S: Sugar.

T: Sugar. You're kidding.

S: I didn't say sugar. I said — I ain't said sugar, what you think? I said sure.

T: Oh! I thought you said sugar.

S's: I did, too — oh. Uh. [10 — laughter]

T: All right. Somebody ~~say~~ vegetables. You tell me the vegetables and I'll put them up here.

S's: Vegetables on what? On trees? [10 — laughter]

T: Come on, Maxine, you know better.

S: Collard greens.

T: Yes [10 — laughter] All right, that's all we consume from them. All right, let's check our thoughts, then — have we taken care of our thesis? [10] Uh — now we're looking for something like necessities, to prove this — all right, we need that, don't we? In number one, as our shelter. In number three, do we need this?

S: No.

T: We don't.

S: You could knock it out.

T: Knock it out — why?

S: Because we (****) [8]

T: Well, why not let's stay here; don't throw it away, let's just let it stay here, and let's get another III. Give me another one. See, don't throw it away, see, when you outline, you jot down, and you may have some things that you can use later, eh?

S: Clothing?

T: Clothing? [10] That's a three-I three, all right, justify it.

S: For wood — from the tree? Couldn't be clothing —

T: For clothing?

S: But that's not from trees.

T: Is it clothing, or — or what? It's clothing, or clothes?

S: Clothing.

S: Clothes. Which one?

T: Which one?

S: You got it right.

T: Huh? We got it right? Why isn't it clothes?

S: Because — why isn't it what?

T: Alice! Did you hear what Alice told me? [10 — laughter] We heard. I asked you should this be clothing or should it be —

S's: [Chorus] Clothes.

S: It should be clothing, because clothes —

T: Why? Which one should it — which one you say is it?

T: Oh, clothes — OK. Why you say it's clothes?

S: Because that's one thing, and clothing, you see, is — [10 — confusion]

T: But we — well, tell me this. We don't wear clothing, is that what you mean? Tell me what you mean.

S: Clothing covers almost everything, with clothing [10 — laughter] — I don't know — [10 — laughter] — but I still say "clothing." [Note 9.]

T: You don't know, but you still believe it's this word, rather than clothing.

S: Put "clothing" there.

T: Why do you want "clothing" there? Tell me.

S: With "clothes," you are — you're thinking about more than clothing.

T: More than what — what? Let him finish. More than what, Albert?

S: That was clothing, though.

S: They talk about clothing —

T: They. What "they"? Talk about "they." Is it a necessity? [10 — conversations] Is housing a necessity, or the house?

S: Oh — the housing.

T: All right, illustrate, that's what I want you to do — get it straight.

S: **Housing.** It's a variation of clothing. Clothing — is that OK?

T: Yeh — I know. I didn't ask you that, I asked you which word should we use, should we use clothes, or should we use clothing?

S's: Clothing. Clothes. Clothing.

T: Huh?

S's: Clothes. Clothing.

T: Which one you want me to use?

S: Clothing. Clothes.

T: I'll put two up here. Some want clothes, —

S: — just put both up there —

T: All right, I'll do that. Now, shall I — do you have this jotted down?

S: Do we need this (****)?

T: No, we can't throw it away —

S: You know, clothing, it's — It's just something that you wear, that's all — but you can't take —

T: That's what you can't take —

S: —these clothes which I have on, and take them and use them for a bed, or something —

S: Yes, you could —

T: Certainly, if you didn't have anything else to throw over you —

[At this point, the observer taught the class for approximately two minutes. See Note 10.] [This has been omitted from the transcript.]

T: All right, the word is what?

S's: clothing?

S: That's right, I'll explain it to you —

T: All right, the word is what —

S: Clothing.

T: All right, now what goes under?

S: One?

T: One, are you kidding?

S's: "A." Capital "A." [10 — laughter]

T: He just hollers out. Give me a contribution, now... huh?

S: Cotton? Fabric?

T: There are some cotton trees, though. Have you seen them?

S: I've seen them.

T: I've seen some with it on them. Check with your Ag people, though. But we get from the what? [10] Check it with your agriculture people.

S: He wouldn't know.

T: Don't underestimate him.

S: OK.

T: It's time to go. You jotted down that?



Notes:

1. The lesson referred to is in one of the standard handbooks on grammar and usage. It presents a sample outline of a paper on "The Drug Industry" which includes an initial heading entitled "brief history."
2. The pattern of converting a declarative sentence into an interrogative one through the simple expedient of substituting the word "what" for the second noun phrase occurs throughout. In this instance, probably because the question is itself ambiguous, the teacher has supplied an "answer" of sorts. But in almost all the other cases, the problem posed to the students is not so much one of answering a question as it is merely to fill in the missing second noun phrase. Such a procedure almost disallows any student-oriented response. It also means that only the one sentence thus transformed need be heard by the students in order for them to respond accurately: whatever else is happening is not going to become the basis for a question. Thus the lack of an overall logical development in the class presents no deterrent to student response. Students may be minimally attentive and still produce appropriate responses, given this technique for questioning.
3. It is of course illogical to invoke an often-spoken phrase in order to assert a botanical relationship. This blurring of the distinctions between **what is said** and **what is** is characteristic of the lesson, and the fact that the students take it in stride shows they are unaware of the problem.
4. This amounts to a self-fulfilling prophecy: the students will indeed make punctuation errors in their final outlines, and the teacher, bound to linear approach to the material, will find them.
5. This refers to the Apollo 10 moon mission, which was two days into its flight when this tape was recorded.
6. The problem of whether this is "all" we get from trees (in the way of food) is raised here. It will be seen that the general problem of "allness" pervades this lesson. The issue of whether an outline is a way of organizing **some** data or a repository for **all** the data is not resolved.
7. See note 6, above.
8. The fundamental issue raised here is that of relationships between language and categories. For an extensive discussion of this, see Roger Brown's appendix to **A Study of Thinking**, by Bruner, Goodnow, and Austin (New York: John Wiley and Sons, Inc., 1956), pp. 247-312. It is possible to view this particular exchange as evidence for the assumption that there are "givens" in any subject which will occasionally emerge in the classroom whether or not the lesson was planned to allow them to do so. In this case, the question is whether there are patterns and structures in the connections between language and categories which will inevitably emerge and will then impose their own logic on the discussion.
9. An excellent example of what Gertrude Hendrix would call "nonverbal awareness" of the concept of classification: it is clear that there is a difference between "clothes" and "clothing" (or, "house" and "housing") but the difference, although intuited by many of the students, is not expressible in any useful way at this point.

10. The gist of the observer's teaching consisted in asking the class whether (first) a house is housing (answer: yes); then, whether a pup tent is housing (yes); finally, whether the term "housing" included more items than the term "house." The regular teacher then picked up the lesson at that point, and made the analogy between the terms "housing" and "clothing." It may be noted, in passing, that the question of whether clothing of any sort comes from trees was never resolved.

"The natural instinct of the student is to prefer experience to abstraction."

I hope it is abundantly clear that this class has all the characteristics of a cool medium. In the first place, it is — like all classes — multisensory: hearing and seeing, gesture, facial expression — all play their part. But drop away all the senses except hearing, as the audio tape allows us to do, and still the discussion is a rich, many-layered exercise: we hear, for example, the teacher shifting back and forth between the hot, purely "language" task of making an outline, and the cooler, high-level-of-participation mode in which the teacher tries to deal with actual, as opposed to verbal, experience: the discussion of walnuts and hickory nuts is one example of this; mention of the teacher's visit to Citrus County is another. Or this: "All right. Man lives not only — and right now he's in outer space — isn't he? Uh. Brazil. All right, this is so much for that. Do we have a "C"? This is all we get from — for food from trees?" Consider the number of shifts of focus and attention in such a passage: we seem to be about as far from clarity as one can get and still be talking at all.

And the students, with their fascination with catch-all words like "other," and inventions of mad groupings, such as a category of fruit trees which includes plums, apples, peaches, and peas: the students remain irrepressibly inventive throughout. Indeed, the class is completely devoid of bad feelings, hassles, and arguments. And it keeps moving. There are questions and responses, and, in a way, the general problems of creating an outline about useful trees are addressed.

Now, the subject of this class is, indeed, outlining technique. And one could hardly ask for a more print-oriented, hot subject matter. Outlining is a way of organizing data. It is a technique which, granted, should have its origins in the cool and multiple experiences of the real world: this tree, that food; but in fact it moves rapidly away from the things themselves, and into the problem of moving up Hayakawa's abstraction ladder, into a realm of signs instead of things. There is, because of this, a constant and explicit tension in this class between the world and the symbol, between the experience and the category to which it belongs. The natural instinct of the student is to prefer experience to abstraction. But the teacher, and indeed the whole school, pushes students away from experience, in the name of helping them "grow up." One of the reasons that this particular teacher has so few difficulties with "discipline" in this lesson is that she, too, is willing, and able, to deal with her own experience as well as her commitment to outlining; in this way, she flows with her students' concerns, tacitly recognizing their value. It is no small accomplishment to teach a pleasant class on this topic to a group of seniors who are about a month away from graduation.

"Teaching, considered as a medium, is assumed to be hot."

We are now in a position to close in on the heart of the problem. Teaching, considered as a medium, is **assumed** to be hot. It is presumed to be clear, unambiguous; and — generally — involving only one sense at a time. So also is the school itself supposed to be hot. Schools are devoted to order and linearity as qualities of "good" thinking, and as conditions for learning. There is orderliness in the scheduling procedures, in the lines of lockers along the halls, in curriculum design, in the morning announcements ("All students in Home Rooms 113, 114, 115, and 116 will report for fitting of caps and gowns between X period and 8th period today...").

So schools are supposed to be hot, and so is teaching. But **actually**, teaching is cool, very cool. The transcript here is more typical than not: discussions do get frayed; strange ideas crop up; interruptions are interrupted by interruptions; and so on and

on.* And school is cool too: gossip and love, fire alarms and thefts, noise and silence; all and much more make up the medium of school.

But if teaching is cool, and if coolness means increased involvement, then where is that involvement? Surely it is true that the really involved class is the exception, not the rule; surely the superb discussion is an event, a memorable day, while boredom and routine seem the norm, especially in places where the pot of gold at the end of the academic rainbow seems all fairy tale. "They don't read." "They don't care." And so on: the usual litany. Just the opposite of what ought to be happening, if the complexities of the cool medium of teaching are really at work.

But they are not at work. Although most actual teaching is in fact a cool medium, **both students and teachers know that it is supposed to be a hot medium — clear, unambiguous, and linear** — and they behave, therefore, **AS IF it were**.

What we have here is a game; a game called **As If**. It is a game in which the rules are very simple:

1. Pretend that what the teacher says makes sense.
2. Answer the question the teacher meant to ask, not the one actually asked. (If the teacher asks, "Why did Shakespeare begin the play with the scene on the castle wall?", don't try to answer that. Answer instead why that opening is appropriate for the play. The only person who knows why Shakespeare did anything is Shakespeare, and he's not in class.)
3. Pretend that the school makes sense.
4. Pretend that One Thing can indeed be made Perfectly Clear.

- There are probably other rules, but those are the ones that occur to me offhand.

Finally, we must look briefly at the question of what to do about this pervasive playing **As If**. Let me go back to Ultimate Linearity for a minute: Aristotle. Aristotle defined rhetoric as "the faculty of observing, in any given case, the available means of persuasion." It is a fascinating definition. It suggests that rhetoric is the study not only of what is done in order to persuade people, but also of what might be done: the implication is that **all** the available means of persuasion should be observed in any given case. And **observed** is delightfully double in its meaning: either it means **detected**, or it means **carried out**. Thus the object of rhetoric is either to study or to do. Schools and teaching may safely be regarded as persuasive enterprises: persuasive of the value of literacy, say, or of the value of being on time. Neither is trivial in our adult culture. But our adult culture is still primarily a print culture, whereas our students are increasingly involved in a much cooler, aural culture of their own devising, and the hot school and the cool student simply go their separate ways, with the student, when he comes to school at all, playing the **As If** game to get along and to avoid hassles. Consider:

Print may be said to mark the epoch of the rise and influence of the middle class — the time-attentive, the future-oriented, the mobile. Reading and education were the highroads this class made use of to ride in the world and to move about in it during the great colonizing periods. . . . The very conception of life implicit in the notion of a career is facilitated by the dramatic structure of the novel. . . . In a society depending on the oral tradition, individuals have life cycles — they live through childhood; they are initiated; they are adult; they grow old; they die — but they do not have careers in our abstract sense of the term. . . .

If oral tradition keeps people together, print is the isolating medium **par excellence**.⁴

*This is, in fact one of the clearer of twenty manuscripts prepared by the writer over a period of two years.

This is all very well for that middle class. But what often happens when English teaching "fails" is that such failure simply reinforces what many students already knew: that their cool, ear culture is entirely sufficient it contains ecstasy and pain and religion and whatever else a culture is supposed to provide. And there is economic clout, too, in the cool, face-to-face dealings of the pimp (that much admired figure in some of the schools in which I work), and in music; Sly Stone's gold cape, the wedding in Madison Square Garden. And so on. It is not that this culture is "better" or "worse" than *Ivanhoe* or *The Merchant of Venice*. Not better, not worse, but (1) sufficient, and (2) cool. Truly cool: involving. And no game of As If has to be played around it, or in it in order to participate.

"It is to the great credit of the profession of English that the majority of its membership has ceased to preach the doctrine that belles lettres are *per se* better than arriving nonprint, cool culture."

It is to the great credit of the profession of English that the majority of its membership has ceased to preach the doctrine that belles lettres are *per se* better than the arriving nonprint, cool culture. And there is increasing recognition of the fact that the same may be said of speech patterns other than those which used to be called the Received Standard. But these are surface and curricular matters compared with the root problem. And the root problem is that we, as English teachers, are caught and trapped between a fading print culture and an emerging electric one. Aristotle's "means of persuasion" have begun to change, to move away from print. But the school and the English class are still print-linear — and why not? The taxpayers expect it, the teachers are trained in it, and the students survive in it by playing As If.

What to do? Enclosed is an example of a television "project." And here are some other, more general, suggestions. But one thing NOT to do: don't rush headlong away from print into electric stuff. The electric stuff should be there, all right, and should be studied as such. Print literacy still pays off, both in dollars and in nourishment for the soul. But what almost killed off involvement in the printed page was an over-zealous attempt on the part of English teachers to put analysis ahead of experience: New Criticism ahead of feeling.

So the first suggestion might be: feelings first. "How would you feel if you were old and had no one to talk with?" is a better way to get into *The Love Song of J. Alfred Prufrock* than is an explanation of those lines from Dante's *Inferno* which appear before the poem begins.

Next suggestion: do **unexpected** things. The world does; you should too.



This notion of the unexpected has solid intellectual roots. It originates, I think, with Festinger's idea of cognitive dissonance, which says, roughly, that the mind is never really engaged except by events which it cannot fit easily into preconceived categories. At the simplest level, the unexpected is an attention-getter; but, more importantly, it should initiate probing questions from students, as in Suchman's Inquiry Training Project.⁵

Next: never announce what Big Ideas you are working on, or towards; arrange things to let the class find out what you are working for. (In other words, don't begin the year by saying, "For the next six weeks we'll be reading works on the theme of man and nature. . . .")

Next: bring in as many outside visitors, poetry readers, media freaks, ornithologists, whatever, as you can find. No man is an island, and students dig with pleasure into the life styles of other people.

Next: don't make any unnecessary barriers between what you are teaching and how and why you live, or who you are. There shouldn't be any difference between who you are as a teacher and who you are as a person.

Next: once in a while do something on impulse.

And: think of your bulletin board as a collage, not as a "teaching device." Study the language of the home room announcements with your classes. Cut up newspaper headlines and paste them together so they say new things.

"The idea, of course, is to cool down the classroom truthfully to get rid of the As If game, and to get some sense of involvement as a result."

And so on. The idea, of course, is to cool down the classroom truthfully, to get rid of the As If game, and to get some sense of involvement as a result. The newer literature in English education is full of suggestions such as these. But the real problem of involvement comes from the fact that the hot clarity of print is becoming increasingly suspect. Like a current deep in a great ocean, a huge flow of consciousness is under way, and the English classroom, perhaps more than any other place, is feeling its effect. "Time present and time past," Eliot wrote, "allow but a little consciousness." Yes; but that little is all we have, and the least we can do is to use a little of it to try to figure out "what is past, or passing, or to come."

¹ A useful discussion of this may be found in "Marshall McLuhan and the Apocalypse," Brian Hollingsworth, **English in Education**, Vol. 8, No. 1, Spring, 1974: pp. 3-12.

² John A. Wilson, **The Burden of Egypt**. University of Chicago Press, 1951. p. 76.

³ Gertrude Hendrix, "Learning by Discovery," **The Mathematics Teacher**, Vol. 54, No. 5 (May, 1961), pp. 290-299.

*This is, in fact, one of the clearer twenty transcripts prepared by the writer over a period of two years.

⁴ David Riesman, "The Oral and Written Traditions," reprinted in **Exploration in Communications**, edited by Edmund Carpenter and Marshall McLuhan. Boston: Beacon Press, 1960, pp. 113-114.

⁵ J.R. Suchman, "Inquiry Training: Building Skills for Autonomous Discovery," **Merrill-Palmer Quarterly**, 1961, (Vol. 7), pp. 147-169.

INTERLUDE

We have seen that school may be considered as a medium in competition (and in co-existence) with other media. Further, we have seen that the actual process of classroom teaching may contain an element of paradox: while it is **supposed** to be clear and orderly — like print — it is often actually unclear and "multi-sensory." Further, it has been suggested that students are thus placed in a difficult situation; they must pretend that school "makes sense," no matter how perplexing or contradictory or irrelevant it may actually seem to them to be. In school they must, in short, play the "As If" game for at least some, if not most, of the time they spend in school.

In contrast to this situation — difficult because of the necessity of artifice — there is the adolescent culture itself, a whole and entirely sufficient amalgam of music and film and electronic images and, sometimes, the more exotic and dangerous chemically-induced experiences on top of all the rest. And no small part of this culture derives from the unprecedented exposure to television which makes up a kind of "instant heritage" for students now in school. We turn now to a closer look at some of the consequences of that exposure.

In general, the chapter which follows may be thought of as an attempt to describe part of the total state of mind of a student in school, especially that part which has been shaped by electric media. The fact that the descriptions of "school" and "mind" are separate is not meant to imply that the two are themselves separate. Quite the contrary: they operate simultaneously, the one and the other constantly interacting, the one always illuminating the other. It is only because we are arranging this material in print that we must deal first with one idea and next with another. In the actual world of experience they are inseparable. It is print itself that imposes a sequential arrangement: thus does the medium shape the message.



ENGLISH TEACHING AND THE ELECTRIC DREAM

"As long as print literacy was the primary source for images of adulthood, children built their extended images of adulthood slowly, over many years."

Inevitably, children imagine themselves as adults. The images of adulthood available to children were once limited in number and controlled by accidents of circumstance: this set of parents, that teacher or postman. Television has superimposed upon those images a multitude of previously unavailable experiences: experiences which have led, on the one hand, to a preoccupation with a dangerous illusion, and, on the other hand, to possibilities for deeper and richer understanding.

It is not, then, that children merely seek chronological adulthood; to achieve that is, of course, merely a matter of staying healthy and letting the calendar run on. The real quest is toward an image of adulthood, and, for a child, this image may be only tenuously connected to reality. Once upon a time, this image was composed of parents and of those few other adults the child could know well. It has always been true that all experiences falling to hand or eye could contribute to the construction of this image, and high visibility was always important. One thinks of the familiar constellation: the teacher, the nurse, the fireman. Reading added other images: mythological figures, Carroll's Alice, the Hardy boys. And a few films: Dorothy and the Scarecrow, maybe even The Mummy. Radio contributed Captain Midnight. But in the last decade or so, an entirely new source of such images has overwhelmed all the others. That source is television, which presents hundreds of images almost simultaneously.



As long as print literacy was the primary source for images of adulthood, children built their own extended images of adulthood slowly, over many years. By "extended images," I mean images derived from sources other than those developed from the necessarily limited sphere of direct experience — the family and its neighborhood, and the school. Here, for example, is a little sequence of reading which might, over a period of years, lead to some conclusions about whether we have any control over what happens to us, or whether we are controlled by some "outside" force. This is really the question of free will versus fate, surely an issue from earliest childhood:

(1) If all the world was apple pie
And all the sea was ink;
And all the trees were bread and cheese,
What would we do for drink? (1)

(2) "There's no use trying," [Alice] said,
"one can't believe impossible things."
"I daresay you haven't had much practice,"
said the Queen. "When I was your age, I
always did it for half-an-hour each day.
Why, sometimes I've believed as many as
six impossible things before breakfast." (2)

(3) "Jim won't ever forgit you, Huck; you's
de bes' fren' Jim's ever had; en you's de
only fren' ol' Jim's got now."
I was paddling off, all in a sweat to
tell on him; but when he says this, it
seemed to kind of take the tuck all out
of me. I went along slow then, and I
warn't right down certain whether I was
glad I started or whether I warn't. . . . (3)

(4) And as I sat there brooding on the old,
unknown world, I thought of Gatsby's wonder
when he first picked out the green light
at the end of Daisy's dock. He had come
a long way to this blue-lawn, and his dream
must have seemed so close that he could
hardly fail to grasp it. He did not know
that it was already behind him, somewhere
back in that vast obscurity beyond the
city, where the dark fields of the republic
rolled on under the night.

Gatsby believed in the green light, the
orgiastic future that year by year receded
before us. It eluded us then, but that's
no matter—tomorrow we will run faster,
stretch our arms farther. . . . and one fine
morning—

So we beat on, boats against the current,
borne back ceaselessly into the past. (4)

(5) . . . the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry,
And lose the name of action. (5)

(6) Shall I part my hair behind?
Do I dare to eat a peach?
I shall wear white flannel trousers
and walk upon the beach.
I have heard the mermaids singing,
each to each. (6)

I do not think that they will sing to me. e.



What I am trying to suggest here is a process of gradual accretion, a building up, over a long period of time, of a sense that other people have looked into the void, have felt alone, have felt helpless. Such reading slowly develops a conviction that one is not alone in having such thoughts. And the refining and strengthening of this idea was, I repeat, a gradual process: a process congruent, therefore, with the actual pace of growing up. All of which meant that any school curriculum which reflected a similar slow accumulation of insight was likely to be perceived as both useful and true by the students moving along in it.

But this is no longer the case. As McLuhan asserts, the flood of electric imagery has created what he calls a "drive to participate" that has "ended adolescence." (7) In place of the gradual gathering up of objective correlatives of one or another adult lives, there are now hundreds of images of complete and sufficient adults and adult worlds, seen over and over. The average American child will be exposed to 1200 hours more of television between birth and age six than that same child will spend hours in school between first grade and twelfth grade. There are now, in this country, two television sets for every telephone. Of all home appliances, television sets are repaired most promptly when they break: more promptly, even, than refrigerators. In designing new suburban housing developments, engineers had long been able to install main sewage drains of appropriate size simply by taking into account the number of people who would be living in the houses. But, with the advent of television, these drains had to be made larger: in the evenings, overloads occurred on the half hour and on the hour—during the commercials. (8)

One result of this flood—of television, I mean—has been nothing less than a reversal of the situation of children, especially children in school. Before television, children came to school experience-rich but data-poor. That is, they knew a great deal, and felt a great deal, about what was going on immediately around them, whether it was bread-baking, or a neighborhood scandal, or how to take care of baby chicks, or the idiosyncracies of a grandfather or a great aunt.* Although such children were rich in experience of home and family, they knew little of the outside world: of other countries, of the idea that there might be beliefs held in common by apparently dissimilar cultures; of the relativity of time; of lunar landings and undersea exploration (except for Jules Verne); and so on. In short, these children came to school "data-poor." And as a result, the school had the relatively easy task of providing new data: easy, because the teacher could, and did, tell students things, and so did the textbooks. Here are the mineral resources of Vietnam; here is what is grown in Brazil. These are prime numbers. An acid reacts with a base to form water and a salt. Not only was such teaching easy because it demanded little or no higher-order questioning from the teacher; it was also easy because the child, his parents, and the community all agreed on the principle that the school's primary function was to provide such information.

This consensus about what should happen in the classroom has virtually disappeared, because the situation of the child entering school is exactly the opposite of what it was before the advent of television. Today people come to school data-rich, but experience-poor. Experience-poor because television cuts into chances to talk, and encourages physically passive watching, with appropriate manipulation of schedules for meals and sleeping. Data-rich, because not only does television fill in geography (all it takes is a war, or a flood, or a famine: note the new meanings that surround the word "Vietnam," above); but also, much more importantly, television provides a vast number of examples of adults doing whatever it is that adults do. From a child's point of view, the idea of an adult becomes a synthesis of a vast number of images of Archie Bunker in his living room, of the people in General Hospital, of Josephine the Plumber or of Mrs. Olsen and her mountain-grown beans. It is easy enough to make fun of these images, but their cumulative effect is enormous. Every advertisement, every situation

*Some consequences of this narrow intensity have been set forth, with great originality, in Michael Lesy's **Wisconsin Death Trip** (9). Lesy's thesis is that such closed environments often led to either an obsessive-compulsive neurosis or paranoia, with the former leading to achievement and the latter to failure, but both equally threatening. I mention this book because I do not want to give the impression that, prior to television, the nuclear family lived in a pre-lapsarian state. Indeed, I do not wish to pass judgement at all; I only suggest that growing up without television is entirely different from growing up with it.

"Today people come to school data-rich, but experience-poor."

"For the electric dream is, among other things, product-centered and possession-happy."

"McLuhan's famous assertion that the medium is the message is true, but it does not follow that the medium cannot be separated from the message it carries."

in a comedy, every resolution of a plot, has a tendency to become a self-fulfilling prophecy for these experience-poor children I have in mind. Such a child may think: "Since I do not see or hear much happening around me here at home, these people on the screen are showing me what happens where people talk to each other." From this it is but a short step to participation in what I want to call the **electric dream**. (The **dream** is completely different from what I will call, later on, the **electronic myth**. I mention this now in the hope of forestalling the idea that the two might resemble one another, or be interchangeable.)

The Electric Dream

Let us look a little more closely at what McLuhan may be suggesting with his idea that the electric media create a "drive to participate." Consider this sample, reproduced verbatim:

There's a whole new way of living. Pepsi helps supply the drive. It's got a lot to give to those who like to live 'cause Pepsi helps 'em come alive. It's the Pepsi generation. Comin' at ya, gold strong. Put yourself behind a Pepsi. If you're a livin', you belong. You've got a lot to live, and Pepsi's got a lot to give. (10)


Now it has been rather the fashion in English classes to analyze such an advertisement in a negative way: that is, to point out that it implies all sorts of insidious and deceptive things, such as that youth and Pepsi are magically linked. (If Ponce de Leon had only known, he could have saved himself that trip to Miami Beach.) Such analysis is true enough, but only in a print-linear, logical sense. Far more important is the fact that this new, electric-dream audience at least **wants** to believe that the commercial is true, and maybe even **does** believe it, at least from time to time. For the electric dream is, among other things, product-centered and possession-happy, because the products and the possessions take on iconic significance. Drink this and be young again. Or, drink this and be a true member of Me tribe. Or, own this and you will be that:

Hello to the good old summertime! Hello to new romance! Hello to wedding bells that chime! Hello to flirty glances! Goodbye to all those lonely hours I'd spend on Saturday night! No more ignored, now I'm adored, since I switched to Ultra-Brite! Ultra-Brite toothpaste, a taste you can really feel! Ultra-Brite gives your mouth sex appeal! (11)

Now, we can spend as much time as we like, in class, going over the fallacies in this, exposing the faulty logic and the absurd transitions. But no matter what we do, we will at best achieve only a partial success: our students will "know," intellectually, linearly, that the commercial makes no sense. But they also know, much more importantly, that the world would be a better place if it were true indeed that married happiness came in a tube. And in fact it **would** be a better place. If you believe in marriage, there is nothing happy about divorce, or arguments. Why not, then, have the solution in a tube? That's better than a solution in an attorney's office. The fallacies we see in advertising are fallacies in logic, revealed by putting the messages into print. But the actual experience of the advertisement is not a print experience: it is an electric image, with voice and music and constant changes of pace and viewpoint. Each such vision of easy fulfillment and instant happiness is an invitation to the willing suspension of disbelief: knowing the electric dream is not true, we nevertheless wish it were. Thus the electric dream persists in spite of all our analyses and all our rational holding back.

Here are some other aspects of the electric dream:

1. In the electric dream, **everything works**. Drains get unplugged, cars roll along in splendid isolation, or lovely unattached ladies slither out of them; there are no crowds, there is no pollution. Indeed, there is no problem that cannot be overcome by the application of the right product.
2. In the electric dream, everybody can participate. Doctor Welby could cure **my** sinking liver and **my** drinking problem in a single hour; that only **looks** like some other fellow he's working on. I could sit in the Bunker living room; after all, I already laugh whenever his family does. It used to be that the girl with the Noxzema shave cream said, "Watch Joe Namath get creamed," and she did, and he was. Now, however, she takes a blob of the stuff in her hand and smears it all over the phosphors on the inside of your very own picture tube. Such participation is easy, but it is also pervasive. It is



not merely that we are invited to participate; it is the implication that we are already participating, because we recognize and respond to the familiar. In this way is McLuhan's "urge to participate" fulfilled in the electric imagery. Note, too, that this kind of participation is the opposite of the **katharsis** of which Aristotle writes.

Katharsis, for Aristotle, results when the spectator at the tragedy recognizes terrors and sympathies which had previously been hidden within him, below the level of conscious awareness. This process relies, then, upon the **opposite** of the familiar, and the pity, at least, is partly generated by that fact. We feel pity as long as we feel that the hero's plight is worse than ours could ever be; we feel terror as it becomes clear that we and the hero are alike. Neither effect stems from instant recognition of the ordinary. There is no way for us to wander casually into the worlds of Oedipus or Antigone; each is "bound upon a wheel of fire," fire which keeps us outside their worlds at the same time as they reveal us to ourselves. "Instant recognition of the ordinary," on the other hand, is crucial for the electric dream.

3. In the electric dream, plurality, when it exists at all, is solely a matter of surface or of appearances. The values of the Bunker family and of Sanford and Son are really the same. So are the values of most of the people who "guest" on the talk shows: people of affluence and polish. When an unexpected insight or an accident happens on such a show, we are genuinely surprised, and often bothered by the interruption, by the look past the veil. (Of course, with edited videotape, such flashes are seldom allowed to survive.)

4. In the electric dream, all events are framed in definite segments of time, usually an hour or a half-hour. This applies to both news and to dramatic shows, so that it is possible to imagine a physics in which these two units of time become fundamental. Furthermore, everything gets resolved within these units. "And now, the CBS Evening News, with Walter Cronkite," says a voice; and, 23 minutes of news and 7 minutes of commercials later, Walter Cronkite himself says, "And that's the way it is." And that is the way it is. Most of the events in the world over the previous 24 hours were not, of course, included in the news, and their status is not only thus diminished, but also their very existence is subtly questioned. Or, again: it takes half an hour to capture most criminals. Or, if it takes an hour, then on the half hour it will look as if they are going to get away with their crime. It usually takes an hour to resolve a domestic conflict. If it were legal to install concealed microphones in randomly selected houses across this country, it might very well turn out that **actual** domestic crises tend to last either a half hour or an hour. But of course it may be that such arguments are merely ended, by mutual consent, in time to watch Johnny Carson.

5. The electric dream has enough "real-time" reporting in it—as in telecasts of sports—so that the implication of "real-time" extends to other kinds of shows as well. The use of time delay or video-tape is usually concealed, so that viewers feel that what they are watching on the screen is happening "now." This is an important difference, incidentally, between television and film.

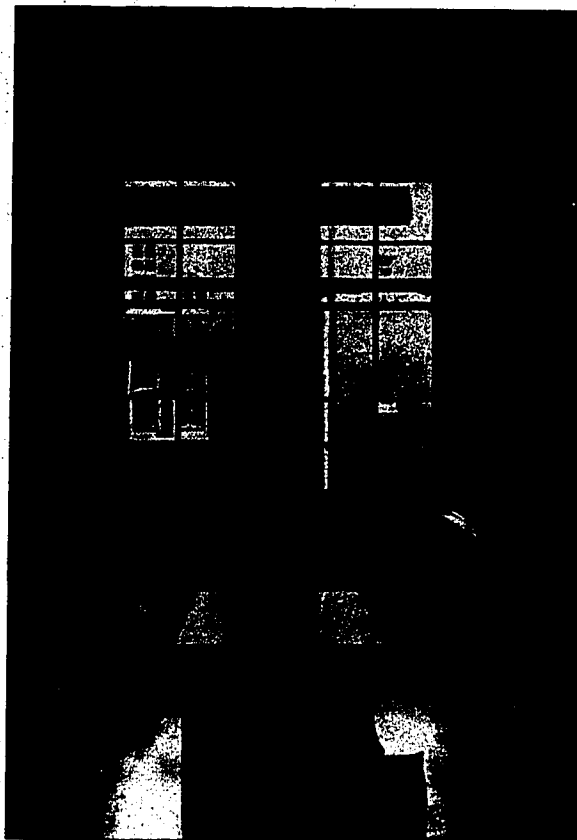
There are probably other elements in the electric dream as well, but those will suggest the outlines of it, at least. Illusory and deceptive as it is, it is nevertheless a very real and very important possession, held in common by more people than any other dream has ever been. It is important because many of those people keep hoping that parts of the dream, at least, will come true.

One final note about the electric dream. What Freud would have called its "manifest content" is what Marshall McLuhan means, I think, by the "message." That is, the dream is composed of the content of the programming: the smiling toothpasty bride, the resolution of the sitcom conflict. The dream is what you see. It is not the medium itself. That is something very different. McLuhan's famous assertion that "the medium is the message" is true, but it does not follow that the medium cannot be separated from the message it carries. We will move to a consideration of the medium itself shortly. But first it is necessary to look once again at the child in school.

Teaching and the Electric Dream

Constant exposure to the electric dream means that the child comes to the school full of data; he or she knows a great deal about a great deal. This has profound consequences for teaching. Teaching is premised on the assumption that the teacher knows something which the student does not; and, furthermore, knows something about how to teach. For most of the history of civilization, those assumptions held. The electric dream undermines them. What it contains is both sufficient and persuasively presented, thus undermining both content and method at a stroke. The dream content may be flawed or strange or shallow, but it is **sufficient**. It shows how to love, how to prosper, how to speak and act. Once upon a time, if a teacher suggested that students might need the binomial theorem or the definition of an independent clause, the students might be suspicious of the teacher's claim, all right, but they could never really be sure. Now they **know** that such claims for the importance of curriculum content are false. They see, daily, fully functioning adults who get along beautifully without such

"Teaching ends, in short, when there is no difference between the world-view of the teacher and the world-view of the taught."



arcane knowledge—who get along, indeed, seemingly without remembering anything about school at all. So, of course, they pay no attention to such claims made by teachers. What they do, instead, is to measure the school by the degree of "fit" they feel between it and the electric dream. After all, both deal in futures. And, needless to say, the school almost always fails to fit.

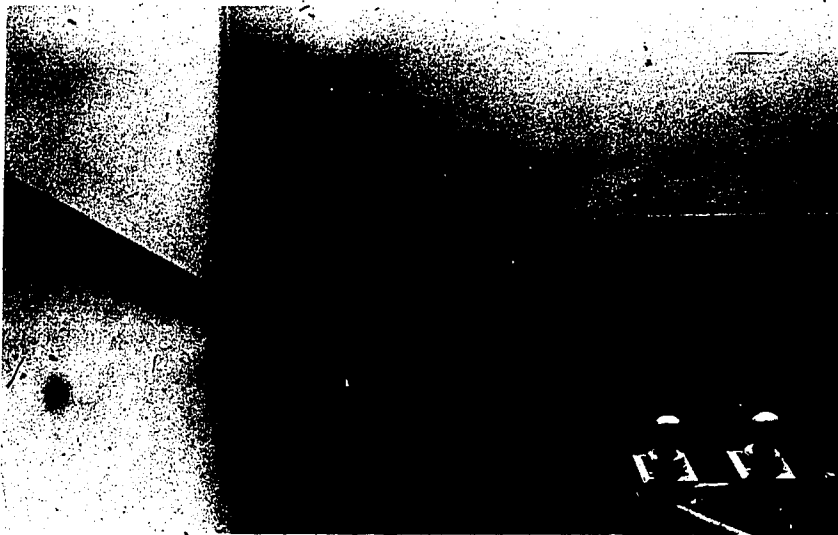
Because of this, we need a new idea on which to base teaching. Here is Carlos Castaneda paraphrasing his teacher, don Juan:

He pointed out that everyone who comes into contact with a child is a teacher who incessantly describes the world to him, **until the child is capable of perceiving the world as it is described.** According to don Juan, we have no memory of that portentous moment, simply because none of us could possibly have any reference to compare it to anything else. From that moment on, however, the child is a member. He knows the description of the world; and his membership becomes full-fledged, I suppose, when he is capable of making all the proper perceptual interpretations which, by conforming to that description, validate it. (12) (Italics added.)

Teaching ends, in short, when there is no difference between the world-view of the teacher and the world-view of the taught. But what is often true now, in our schools, is that teachers are teaching as if there were no electric dream at all; as if students had no sufficient world-view. Thus a brilliantly designed lesson carried out with real enthusiasm may still fail simply because it does not take into account what the student already knows:

A listener or viewer brings far more information to the communication event than a communicator can put into his program, commercial, or message. The communicator's problem, then, is not to get stimuli across, or even to package his stimuli so that they can be understood and absorbed. Rather, he must deeply understand the kinds of information and experiences stored in his audience, the patterning of this information, and the interactive resonance process whereby stimuli evoke this stored information. (13)

In short, the **resonance principle**, as Schwartz calls it. And, as he says, "resonance is now a more operational principle for creating communication because much of the material stored in the brain of an audience is also stored in the brain of a communicator—by virtue of our shared media environment." (14) Resonance, of course, is not a new idea; it was operating when Sophocles' audience recognized the blind Tiresias led onstage by a boy. But teachers make little use of it. There is, indeed, so much more mutually recognizable material available now, that a student in school



"...teaching must begin in the hope of achieving some resonance between the classroom and the electric dream."

becomes instantly suspicious when he or she senses that resonance has ceased to operate. Because of this, the task of the teacher has become infinitely more subtle and difficult. No longer is it sufficient to purvey data, to "introduce" new material, or to "cover" it. It is now necessary to start with that fully developed image of adulthood which our student brings to school. In other words, teaching must begin in the hope of achieving some resonance between the classroom and the electric dream. This is so even though the electric dream is a flawed illusion. It is so because it is the dream which provides the model for participation in the adult world, far more so than does the school. Thus it is no wonder that the prevailing disease in classrooms is not cruelty, or unfairness, or arbitrariness, as Holt and Kozol suggested. No: the prevailing disease is **boredom**. The listless student yearns for the dream, for participation, for adulthood. Students yearn even as they know the nature of the illusions, because they want the illusion to be reality; but, even as an illusion, it transcends and overwhelms the school. It has, indeed, a power that remains even after the dream is rationalized out of existence. For the source of that power, we must look, not at the message any longer, but at the medium, from whence flows the electronic myth.

The Electronic Myth

A television image is not really an image, in the sense of a picture, at all. Rather, it is what results when a continuously moving beam of electrons strikes a thin film of phosphors, which glow when thus struck. The phosphors are in the grey coating which one sees on the inside of the screen when the set is turned off. The beam starts at the top left hand corner of the picture tube's screen, sweeps across to the right, returns to the left a little lower down, sweeps across again, and so on, until it has scanned the whole of the flat interior surface of the picture tube; then it starts again at the top. At the point of its origin at the back of the tube, a magnetic field is varied continuously in strength by the program. This variation accounts for the light and dark areas in the picture as we see it. Try to imagine, not the picture, but the scanning beam, and you will see at once that there is really no such thing as a television "picture" at all. What there is, instead, is a very narrow strip of glowing phosphors, shifting its position rapidly from the top to the bottom of the screen. We have, then, not a picture at all, but an illusion of a picture. Furthermore, the origin of the image is in a glowing electron source at the rear of the tube; we look, as it were, through the phosphors to the brilliant beam behind them. McLuhan suggests the stained-glass window as an appropriate analogy; and it is appropriate, to the extent that the stained-glass window will not "work" without the sun's shining through it. The analogy is imperfect, though, because while the pictures in the window remain fully "there" whether the sun shines through them or not, the television picture is, in contrast, **never there at all**. And this fact is crucial. It is what leads from the electric dream to the electronic myth.

"If the electric dream is composed of the message, the electronic myth is composed of the medium."



If the electric dream is composed of the message, the electronic myth is composed of the medium. To dream the electric dream is to ignore the fact that its images are illusory, and to try to live in the dream is folly. To do this is to allow the sweeping beam to "become," falsely, a picture, and then to make of the picture a person or a thing. In short, a deception based upon a deception. The medium, in contrast, is only just what it is, and nothing more: a sweeping, ever-changing beam in momentary contact with the phosphor screen. (It is true, of course, that "motion" in a projected film is also an illusion, in that it depends upon a series of retained retinal images, each one fading into the next projected frame. But each single frame of a film is still a complete picture, and these individual pictures are not illusory: It is only the moving in a moving picture which depends upon an act of mind. There is never anything like a complete picture on the television screen; the whole picture depends on uncountable numbers of retained retinal images of the part of the screen which the scanning beam has just passed.) The television picture, in essence, is made up of millions of alternately dark and glowing particles. Thus the screen may be understood as an analogue of the everlasting conflict between permanence and flux, motion and rest, light and dark—and, by extension, all the dualities which illuminate one another; no day without night, no up without down, no good without evil. The medium contains these mythic qualities within itself: hence, the electric myth: (15) The electric dream, with its assertion that the TV picture is somehow "real," obscures and dilutes the myth, and sets up a serious conflict between a false ideal and a capricious reality. It is the working out of this conflict which produces many of the stresses in adolescence; this point is elaborated below. First we must look more closely at the myth.

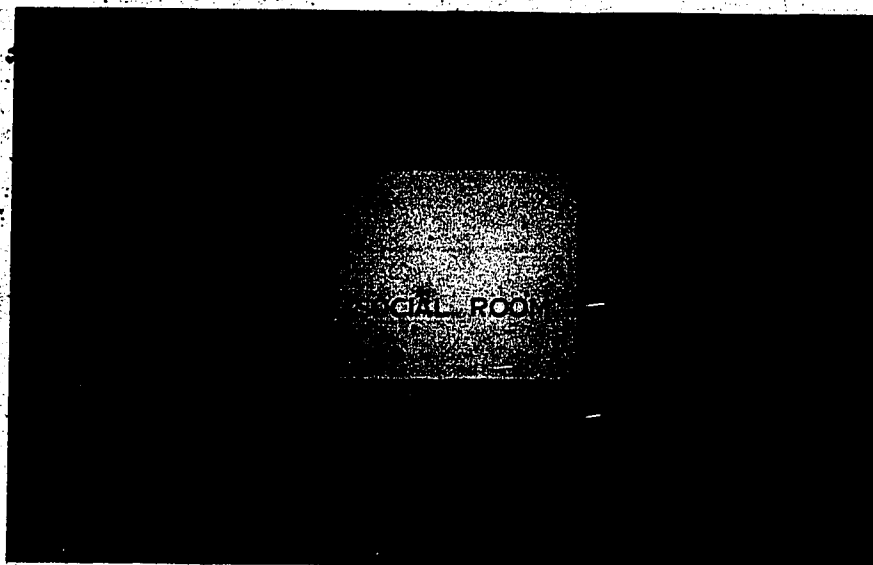
What myth does, in any society, is to inform capricious events and objects with lasting and consistent meaning. The electric dream is indeed capricious and silly, but it is also tempting; it is full of ease and pleasure. People growing up in this first generation of the electric dream have already been both tempted by the dream and made aware of the mythic pattern behind the way the image of the dream is generated. To live in the dream is to contribute to the society as it is, to become a consumer, a chaser after an image of youth, or of perfection. But this surface happiness is just that, and this generation is aware of that fact. They see not only the dream but the world; they see not only the shining televised Chevrolet Caprice, a caprice indeed, but also the rusting hulk in the back alley. They have even seen a president of the United States destroyed by his fatal inability to understand that there is no reality in something called "the presidency"—that there are actually only presidents, who are not gods, but men. Reality is not an image—of stacks of bound taped transcripts, or of maps of Cambodia, or of an American flag in the lapel. The electric dream is true to such images or appearances. The myth, on the other hand, is true to the way the human mind works, and has always worked.

Growing Toward Metaphor

I cannot, here, develop with any thoroughness the parallel between the electronic myth and the work of mind. Let me suggest one hypothetical relationship, though. The evidence for a duality in consciousness is now clearly before us in roughly scientific form: I refer especially to the work of Ornstein (16). He argues from the fact that it is the right side of the brain which is responsible for intuition, for the making of metaphor, for such things as the esoteric Eastern constructions of the world and the universe. And it is the left side which is the rational and the intellective. The left side, of course, has been emphasized in American schooling from the beginning. That the intuitive mode is an equally valuable way of perceiving the world is an idea to which school people have long given lip service—"encouraging creativity," and so on—but, when the chips are down, practicality reigns. Surely a case can be made for developing a metaphoric awareness of patterns in the world before it is really too late: before our students are too old to see, or to care. I am beginning to think that the fleeting incompleteness of the electric image gives us hope. We are beginning to see in front of us students who know, for the first time, the difference between dream and myth, between surface illusion and the true workings of their own minds. But not many see this clearly; many more are troubled and confused.

A colleague of mine cites a series of depressing statistics: the rise in adolescent suicide; of illegitimate births; of the use of hallucinogens; and he argues, from these and other data, that the schools have failed because they are not analogues of the adult

"We are beginning to see in front of us students who know, for the first time, the difference between dream and myth, between surface and illusion and the true working of their own minds."



community: they do not give students responsibilities, do not reward or blame students when they succeed or fail at doing things expected of adults. He argues for increased work-study, for increased accountability from students as well as faculty. Such a school, he suggests, would be "real" and problems with boredom arising from irrelevance or abstraction would be, in large measure, solved. (17) It is no accident that Thorndike is invoked early on: "The essentials of training of the emotional and appetitive activities is [sic] to induce the person to make the desired response and to reward it or to punish his failure." (18) Then after making the point that "the traditional role models...have been adults engaged in the varied activities of their lives: farming, conducting community affairs, participating in games and ceremonies, selling, and manufacturing," (19) Wynne goes on to say that such models as these are not available to children growing up in the suburbs. "The suburbs," He writes,

were designed to keep out such confusion...it is also evident that these patterns of diversity are, in general, inversely correlated to the socioeconomic status of the family. That is, the higher the income of the parents...the more the parents will be willing and able to segregate their children from these models, challenges and incentives...In sum, a peculiar irony has arisen: The affluent parent has far greater affective skills than does the butcher. However, since the affluent parent's work is geographically remote from his home, and the job tasks are abstract and specialized, he has grave difficulty in transmitting his skills to his child. (20)

Wynne calls the child's plight in these circumstances "basic emotional ineptitude." (21)-

Now, even while granting the truth of the observation that the suburban child can't know much about what his or her parents do, one must remember that the child has in his or her head all those images from the electric dream. Their constant presence surely fills the void created by the invisibility of the parents' work. Indeed, it is at least arguable that, far from "basic emotional ineptitude," the TV child suffers from a **surfeit** of experience, giving the child too many choices; and that, far from being inept, he or she is frighteningly ept. Anyone who has seen a fifth-grade girl who is ten-going-on-eighteen will testify to the verbal sophistication and manipulative skill which seems so out of place in someone so young. And yet these are precisely those affective skills which Wynne's adolescents lack, apparently.

Wynne again: "...a critical test of the health of a society is its ability to raise healthy, well-integrated adults." (22) In short, the society's children should grow up to be the same as their parents were, both in roles and in values: "Underlying this theme is the ethical and psychological presumption that power, learning and relevance should grow out of the assumption of concrete communal responsibilities." (23) In this system, then, the purpose of the school is to train students in skills—both cognitive and affective—that pay off. "Communal responsibilities" really means **jobs**. And what the

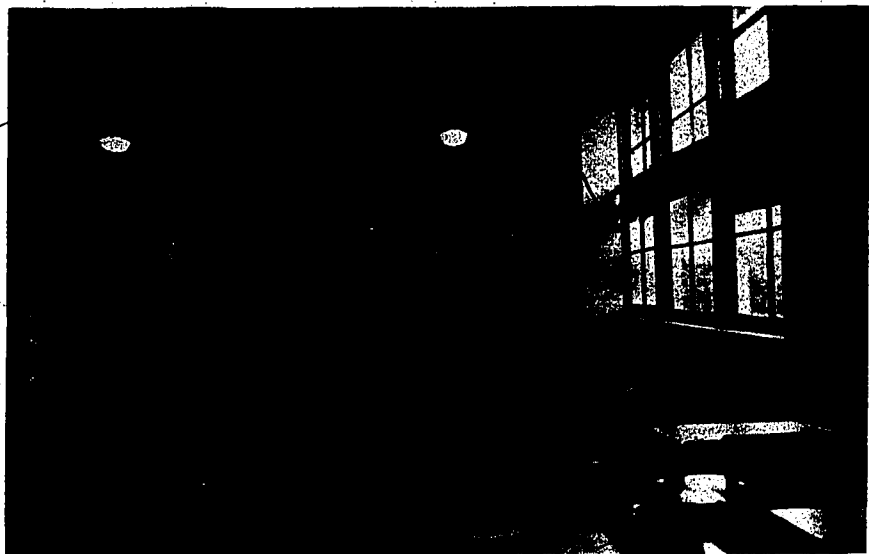
job is really doesn't matter, as long as it contributes to the economic fabric of the society, and as long as "persuasion" and "negotiation" are effectively carried on by all concerned. To the extent that this is a vision of a society in harmony, it has a superficial appeal. But such "socialization"—to take the word from Wynne's title—would lead only to the surface behaviors that were supposed to lead to such harmony. Indeed, it might not lead even to those. And it is the force of the electronic myth that has begun to drive students below these surface appearances. A school which worked successfully on the myth, and from the myth, would achieve resonance with the right-hand, metaphoric side of the brain, and with the polarities triggered off by the scanning beam. It would actually subvert socialization, and would lead to a disorganized society in the not-too-distant future. But that sense of ensuing disorganization is already upon us in many ways. Indeed, it has even been prophesied, by Jeane Dixon, that there will be a civil war in the 1980's in the United States between "forces that want change and the forces that do not," or, in a larger sense, between the rational and the intuitive modes. (24)

This conflict, between the "needs" of the society and any developing sense of individuality, is fatally unresolved in most schools today. In reflecting only the content of the electric dream, Wynne's school would not be real at all; it would be an analogue of the dream, but not of the individual mind and its scanning beams and phosphors.

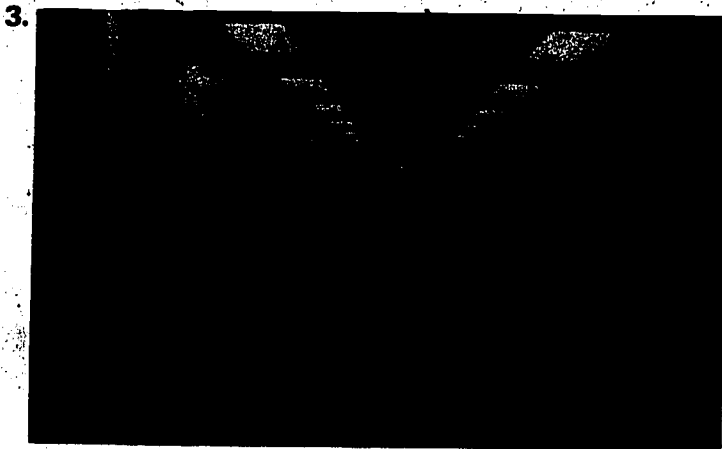
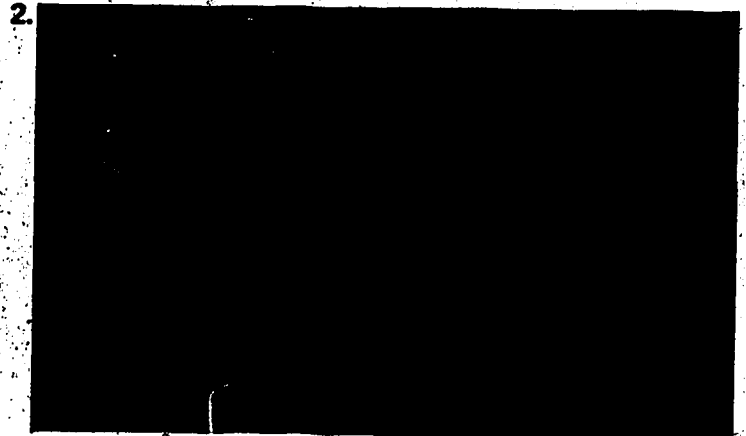
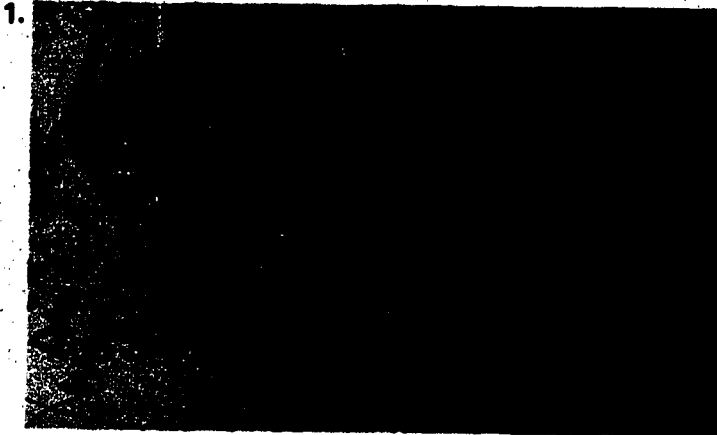
We not only ought to do better than this: we must. We must look past the literal, the surface, to the metaphoric ground of all our experience. It is our great good fortune to have begun to move away from the frozen line of print and toward a medium which is reminiscent of the continuing flux of the mind itself. Print just sits; but the electronic myth, like the mind, is either on or off, as in sleeping and waking, birth and death. Print, as a medium, separates the message from the mind, and so encourages attention to surface appearances, to "socialization." But electronic imagery is beginning to bring message and mind together again. "Technology," writes Youngblood, "is the only thing that keeps man human. We are free in direct relation to the effective deployment of our technology. We are slaves in direct relation to the effectiveness of our political leadership.... The old consciousness perpetuates myths in order to preserve the union; it reforms man to suit the system. The new consciousness reforms the system to suit man." (25)

So the first step is to try to find out what suits man. We must begin by looking, not outside to the society, but inside, to the image-making, beam-crossed, metaphor-filled right side of the brain; that marvelous collection of diodes and transistors and display panels that we have, in Western thought at least, only begun to explore.

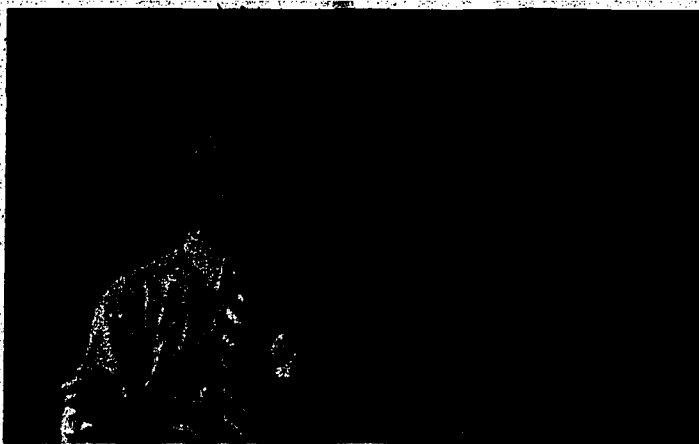
"Technology," writes Youngblood, "is the only thing that keeps man human."



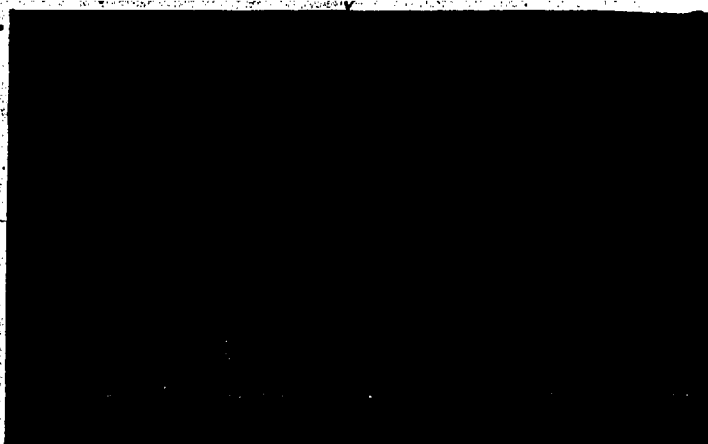
*The photographs throughout the monograph were arranged from "cool" to "hot" in this order:



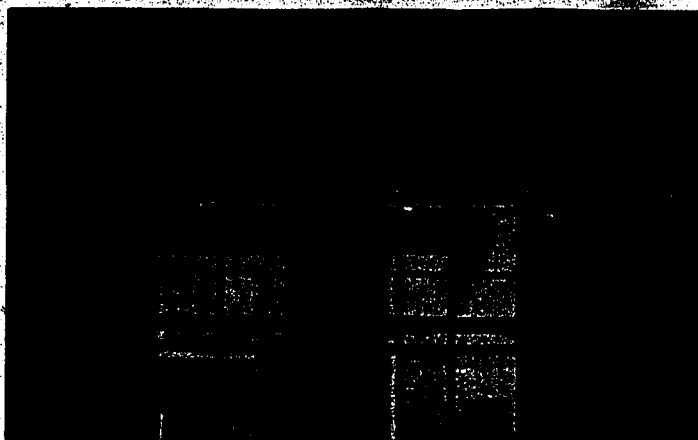
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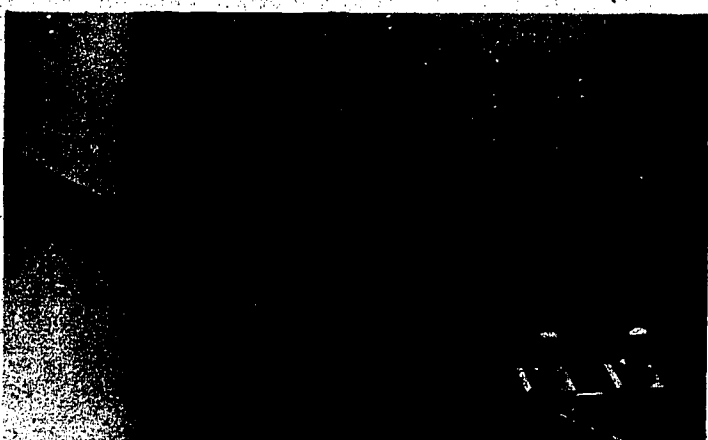
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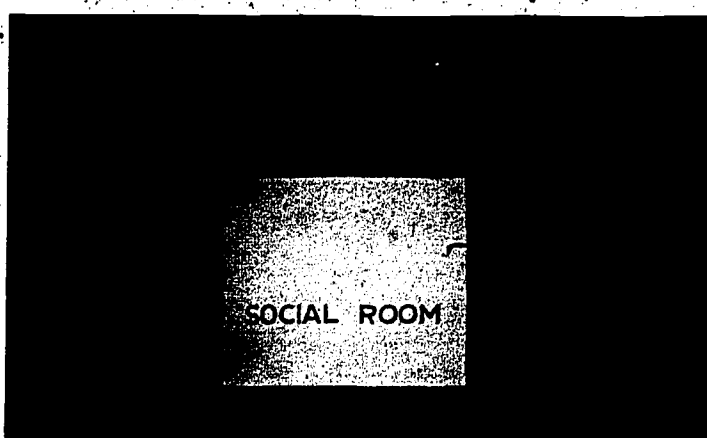
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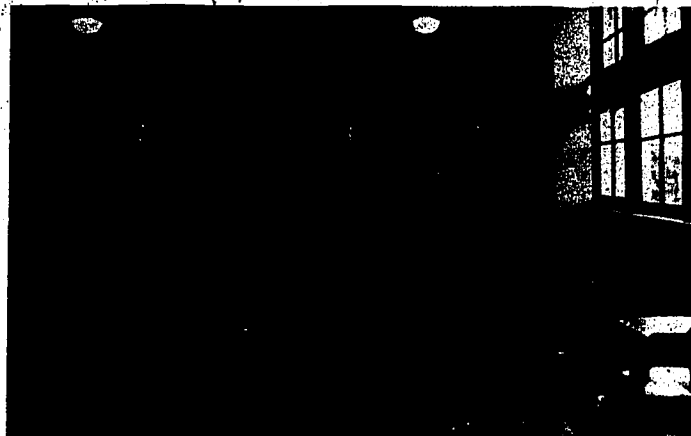
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The first two are places where students have done personal and private things. The third is a passing period: a time for important social life. The fourth is a class: but the student is involved elsewhere. In the fifth a teacher appears for the first time. Note how the teacher comes to dominate more and more in the sixth and seventh pictures. In the eighth there is a "hot" part of the blackboard and a "cool" part. The ninth has to do with the teacher's desk and numbers. The tenth is about arranging people in groups. The eleventh is inside, looking out—with a person getting ready to go from one world to another. The twelfth: how "social" can things be inside such a room? How cool, in fact? And the final photo-

graph is of an English classroom, in which the desks are arranged in print-like lines; and so are the student papers. Compare this with the picture that begins this series—one desk in the same classroom.

When is school hot? When is it cool? What are the consequences of these varying views? How **should** school be? Think about it; but, in the meanwhile, look at your own school and your own classroom. Look for the hot and the cool. Have your students look too: and photograph, if possible. Then look again. You are looking at the school as a medium.

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ADOLESCENT CULTURE AND THE ELECTRIC AGE

Exercise One:

Do this first: but don't discuss the results until you've done exercises 1-6 in the Electric Dream unit.

1. Make a list of **twenty** appliances that you **have** (or could have) in your home that **run on** electricity.
2. Now **imagine** that you have to **eliminate** from your life, forever, any **five** of the items on the list. Which five do you **get rid of**? Compare your choices with those made by other people in your class, and (if possible) with choices made in other classes, or by younger people, or by older people.
3. Now **imagine** that you have to **eliminate five more** items. Again compare your choices with those made by others.
4. Now **imagine** that you have to **eliminate all but three** of the remaining items on your list. Which three remain?
5. Finally, **eliminate two more**. What **one** item remains? Again, compare.
6. What can you learn from this experiment about the importance of TV? Radio? Records? How do people of different ages value electric media? Is there any one medium that seems especially important to people your age? Can you explain why it is more important than others that were eliminated earlier?

Questions for Discussion in Class Activities

Exercise Two:

"The average American child will be exposed to 1200 hours more of television between birth and age six than that same child will spend hours in school between first grade and twelfth grade."

A) Many people are astonished when they read that statistic. They have trouble believing it. What are your feelings about it? Was it true of your own childhood? Of anyone else's that you know of?

B) The quotation says that the average American child "will be exposed to" television. It does **not** say that the child will **watch** television. Explain the difference. Then discuss some of the effects "being exposed" to television might have. Would it make a child feel less lonely, for example?

Exercise Three, Part I:

The only way to know how much television you watch is to keep a record. And since we are interested in the effects of all the nonprint media, the record should reflect the time you spend with radio, and in watching movies. We won't worry about the **content** of what you watch or listen to in

this record (although we will record that elsewhere). Just keep a record, like this:

	TV	MOVIE	RADIO	OTHER*
M	5:30 - 7:00		7:00 - 10:30	
T	8:00 - 10:00		10:00 - 11:00	
W			7:00 - 10:00	
Th	5:30 - 6:30			
F		7:00 - 10:00		
Sat				8:00 - 1:00
Sun				

*Live music, dance, theatre, or anything you wish. Do this for two weeks, and then add up the clock hours.

Exercise Three, Part II:

As you keep this record, make a note (for each period of time you list) showing whether what you were watching was (A) for children, or at least for people younger than you are; (B) for people your own age; or (C) for adults, primarily; or (D) really for all ages. Use a little common sense here. For example, TV news could be watched by anyone, but both the language and the advertising tell you that the audience is primarily made up of adults.

Exercise Four:

After you have completed this record, look closely at the segments you said were for people your own age. What form (or medium) was this material in? Was it primarily popular music? film? or what?

Exercise Five:

What are some of the differences between media designed especially for you, and media designed for other groups? Be as specific about this as you can; **name** the songs, programs, performers, films, directors that come to mind, and explain what they do.

Exercise Six:

Now look again at the media you chose to "keep" in Exercise One. Did you keep media that are "yours," or did you keep media that appealed to people of all ages? Explain.

Exercise Seven:

There are two ways to think about the media that you have identified as "yours." One way is to believe that the writers, musicians, performers, and film makers are as genuinely involved with what you feel and believe as you are yourself — and that's what makes their productions important. This might be true of an important performer at any time —

Frank Sinatra in the 1940's, Elvis Presley in the 1950's, and the Beatles' **Sergeant Pepper's Lonely Hearts Club Band** in the 1960's, for examples.

The other way is to believe that all such productions are designed primarily as "entertainment," with the main idea being to capture the largest possible audience in order to make as much money as possible as quickly as possible for all concerned. Is this what happened to the Beatles after they were "discovered" and promoted? Is this the situation of "Black Power" films, in which the black superhero — or superheroine — crushes every obstacle in sight? (Note that most of these films have been produced — that is, paid for, by whites — even though it is white people who are often the victims in the films themselves. Is this the situation with "Kung Fu" films? Or do such films really have something to say about an American need for violence? Or are they made because it is better to watch violence than to cause it?

To sum up: do you think media productions designed for you are **really** designed for you, and are therefore important for your own beliefs and your own sense of who you are? Or do you think they are designed to make money off you?

Exercise Eight:

Discussion of the previous exercise may have revealed this problem: is it not always true that what **really** determines the success or failure of any record, film, television series, musical group, or whatever, is public support? In other words, if **you** choose to watch a certain program or to see a certain film, what difference does it make whether the motive of the producer was to make money or to say something important for you? Don't you have freedom of choice regardless? Or are you really being manipulated — by advertising, by promotional campaigns for films and records, and even by what your friends are saying about what they see and listen to?

Exercise Nine:

We can now state a very complex problem in a reasonably straightforward way. Marshall McLuhan and many other people have tried to make a case for the idea that the non-print media have made it possible for adolescents in this country to develop a culture which owes nothing to either past or present "adult" culture. Does this seem to you to be so? Explain, with examples. Take into account the problems you've already discussed — such as whether you are really given freedom of choice about what you listen to or see. **Also** compare your world with what you know about what it might have been like to grow up in your parents' or grandparents' generation.

ANALYSIS: THE TELEVISION COMMERCIAL

Perhaps you have read — in school, or at home — stories that were called **myths**. Usually they are stories about gods and goddesses. Many of these stories are very old indeed — they have been remembered, not because someone **wrote** them, but because they were **told** over and over again, by

parents to children, and by those children to **their** children, and so on. There are hundreds of such stories: American Indian stories, Chinese stories, stories from ancient Greece and Persia and Nigeria and Iceland. Myths are about gods and goddesses; and there were many other sorts of stories as well: stories about people with great strength — such as Hercules or Paul Bunyan; stories about people overcoming great hardships to accomplish some task, such as the story of King Arthur and the knights of the round table; stories of "good" gods fighting "evil" gods, such as the story of Isis searching the world to find the pieces of the body of her son, Osiris, so she could restore him to life; and many, many more.

It probably seems odd to even bring up the subject of myths in an analysis of television commercials. Here are some similarities:

1. Both are (or, in the case of myths, were) transmitted orally — that is, not written down.
2. They are repeated often.
3. This repetition is important not only for the purpose of helping people to remember the ideas in the stories — or the names of the products. The repetition is also important because the recurrence of the same events, with the same people responsible, can be **depended upon**. (Very small children, for example, notice commercials more than program content, because they take pleasure in knowing what to expect, and in recognizing the G.I. Joe doll, or Madge, the beauty-parlor manicurist.)
4. The characters in commercials can, by employing the appropriate product, **master** a difficult situation. Drano, but not the "other" leading brand, "clears away the clog in the sink so that dinner won't be late. Such mastery over the trials and tribulations of ordinary living is true of the heroes and heroines of myth as well.
5. The use of the "right" product returns the "messy" world to something resembling a state of grace — that is, the world is **restored** to the way it is supposed to be — another thing that the heroes and heroines of myths are always trying to do.

And there are other similarities as well, as we shall see.

But there is one very important difference. Where the heroes of myths (and of romances, such as the Arthurian stories) are Very Important — kings and queens, gods and goddesses — the "heroes" of commercials are almost always the most ordinary of ordinary people. We need to look closely at how this affects our relationship to the commercial; and we need to look, too, at the "world" of the commercial itself. For doing this, it is convenient to consider a theory of a literary critic, Northrop Frye.

Let us start with this proposition: every human being is interested in how much control he or she can exercise over other people, and over the natural world. This may sound

ominous, or just wrong. But the opposite of control is helplessness, and no one wants to feel helpless. We do a great many things that are really motivated — partly — by a wish to be in control of our world. Clothing, for example, is often purchased with an eye toward how we will look to other people; our clothes send signals about "where we are coming from." And we get a feeling of assurance from that. Imagine how you would feel if, because of a misunderstanding, you were to arrive at a formal party wearing blue jeans and an old work shirt. Surely there is an element of helplessness in your mind the minute you see the situation you are in. One way of showing others that you can cope with the world is by doing "the right thing" under as many circumstances as possible. You are really showing the world that you know how the world works by not doing too many inappropriate or surprising things. You gain confidence and self-respect by "fitting in." And as your confidence and self-respect increase, so does your feeling of being in control. In this sense, then, your choice of clothing, or hair styles, room furniture, and many other things, has to do with making you feel good because you've done the right thing.

Now let's look at a television commercial in the light of all this. One very common pattern for advertisements is the comparison between the sponsor's product and "the other leading brand." Here is the text of such a commercial for Drano.

Lady No. 1: If I don't get the water out of my sink, dinner'll be late.
 Lady No. 2: Liquid Drano will fix it.
 Lady No. 1: I'm trying the other one.
 Lady No. 2: (Smugly) Better use Drano!

Narrator (male): Take two sinks with the same clog: coffee grounds combined with soap, lettuce, grease and hair, and pour both liquids through dirty standing water. Watch Drano work! Drano delivers up to 25% more power to the clog. Nothing here yet.

Lady No. 2: All's clear with Drano.
 Lady No. 1: Dinner's going to be late.
 Narrator: Drano. Tough on clogs. Won't hurt pipes.

Here, in one of its simpler forms, is the idea of control. One lady is already threatened by domestic trouble: dinner will be late unless she can get the water out of her sink. The second lady knows "the" answer to the problem. But the first lady stubbornly imagines that "the other one" — the other product, whatever it is — will do at least as well. Obviously, in the world of the commercial, "the other one" simply cannot do as well. In all applications of magic, the formula for the magic itself must be right: if the cave is opened with the words "Open Sesame," it surely will not open if someone says "Open Poppyseed." And this "rightness" brings control over the world, both in magic and in commercials.

The scheme invented by Frye lets us look more closely at the whole issue of control. Frye postulates that there are five "modes" for fiction — a mode being a relationship between (1) the hero/heroine; (2) other characters in the story; and (3) the world of nature. Here are the five modes:

Myth: Hero superior in kind to:	other characters	environment of other characters
Romance: Hero superior in degree to:	other characters	environment of other characters
High Mimetic:	Superior in degree to other characters, BUT	not superior to environment
Low Mimetic:	Neither superior to other characters, NOR	to environment
Ironic:	Inferior to other characters	and to environment

Examples will clarify this scheme. In Myth, the hero is typically a **god**. In Romance, the hero is often possessed of **magical powers**, or at least is going to achieve such powers as the reward for a successful quest; but this hero is still human, and would be vulnerable were it not for that special talisman, or potion, or magic charm, or exalted understanding. There are many folk tales which describe such characters: and, at the opposite end of the scale, there is a character such as Shakespeare's Prospero, who has magical control over both his island and the people who are shipwrecked on it.

The typical high mimetic hero is the tragic hero, such as Oedipus or Hamlet: superior in degree (a King or a Prince) to other men, but nevertheless subject to the laws of nature: no magic charms are available to save Hamlet at the end.

The low mimetic hero is, obviously, "one of us."

The ironic hero is a figure of fun, or of pathos, or (often) both: Charlie Chaplin's tramp, for example.

Now let us return to the remarkable world of the Drano commercial. The poor lady with the clogged sink is clearly in the low mimetic mode — her clog is our clog. And her remedy — "the other one" — might just as well have been chosen by us. But into this low mimetic setting is suddenly introduced an automatic problem-solver — "Better use, Drano!" — at which instant, as if by magic, a voice from Somewhere Else — above, perhaps? — explains and demonstrates, with the help of two transparent sinks, side by side, and the two ladies. We have shifted from the low mimetic to the romantic mode: we are now in the presence of magic and mysterious voices.

In general, this movement — from the humdrum of the low mimetic to magical power over the natural world of the romantic — is the central "action" in many television commercials.

How many examples of this shift can you find in one evening of watching? Make a list of the products involved.

But the shift from low mimetic to romantic occurs **within** the world of the commercial. Surely we are not so gullible as to suppose that the same shift will occur in our own lives as we dump the Drano into our own sink? Obviously not. Neither do we believe that we will be better thought of if we drive a Granada instead of a Rabbit. Do we not, indeed, find most of these people in the commercials really quite ridiculous? "You're just **dusting?**" screeches the **Pledge** lady. And here is a child who speaks, magically, — in the romantic mode, of course — as if she were an adult: "I've tried a lot of grape sodas in my time..." but we are not fooled. We know she was put up to it. We do not believe her. We are more sensible. In fact, we are **superior** to all these people in the commercials. In short, the commercial makes us feel "superior in degree" to the people in it. We are urged toward a world in which we are the high mimetic heroes or heroines, looking down at this collection of fools.

And that makes us feel very much in control. And that's a good feeling.

Is it this good feeling that ultimately causes us to buy the product? It is a problem worth discussing.

HOW TO CONQUER YOUR TELEVISION SET

(Or At Least How to Fix What It Says to You)

So far, we have looked at television as a "fixed" form; that is, the commercials are designed in a certain way and are presented to us as finished creations. But we can make all sorts of changes in them if we wish to do so. Both picture and sound can be changed around if we have access to video-tape recording and editing equipment; but the cost of this equipment is very high; and so what is described below is a procedure for editing only the **sound**.

The cassette available with these materials is only one example of what can be done. * If you haven't listened to it already, do so now.

There are two ways to make such a recording. Both methods require, first, a collection of TV sounds — not only commercials, perhaps, but also anything else that you find interesting, amusing, or potentially useful. Anywhere from thirty minutes to an hour of "raw material" will be enough. If your tape recorder (either cassette or reel-to-reel) has a counter on it, keep track of everything you record, according to the numbers. Such a record might look like this:

069 - 130	Airwick-Solid Ad
069 - 130	HTH Ad
131 - 140	Walter Cronkite sign-off
141 - 190	Handi-Wipes Ad
191 - 220	Chancellor introduces President Ford
221 - 250	Music for CBS "Movie of the Week"

If your machine does not have a counter, you can estimate how long each segment lasts and write that down, as a rough guide to locating things later.

Using Two Cassette Recorders

After the original collection of sounds has been made, the next step is to decide what parts of the collection are to be juxtaposed. For example, the sample tape has a transition from President Nixon to President Ford done with the word "Shazam" and a clap of thunder. One would first find the Wildroot ad. Then the part that says "Shazam" is played into the second cassette recorder. If too much is recorded, the tape may be carefully backed up (just to the point where the sound of the thunderclap ends, in this case). Then the machine is put in the "record" mode and the tape played forward a little. This will assure that the unwanted sound is erased. Then the tape is backed up once more and the next segment ("And here is President Ford now") is recorded. The problem with this method is that the stopping of one seg-

*Write the Illinois Office of Education for this cassette entitled **Television Speech Essay**.

ment and the starting of the next requires exact placement of the tape in order to avoid gaps of silence in between each segment. This difficulty is solved if a stereophonic reel-to-reel tape recorder is available.

Using the stereophonic Reel-to-Reel Tape Recorder

Again, the original collection of sounds may be made on a cassette recorder or on another reel-to-reel machine; it makes no difference.

The great advantage of the stereophonic open-reel tape recorder is that it is possible to record on one track without erasing the other at the same time. The general procedure, then, is as follows:

1. The first segment chosen ("Shazam," say) is recorded on track 1, and the tape is stopped as soon as the segment ends.
2. After this is done, the input (whether from a microphone or, preferably, a cable) is changed from track 1 to track 2, and track 2 is placed in the record mode.
3. The second segment ("President Ford") is recorded on track 2.
4. Then the third segment is put on track 1; the fourth on track 2, and so on.

The completed tape is, of course, played as a "stereo" or two-track tape; but it may be re-recorded monaurally back on to a cassette simply by using a Y-cord or a mixing box.*

All of this may sound complex. It really isn't. It is a great help, though, to get help at the beginning from someone who has had some experience with recording equipment. A surprising number of sixth or seventh-graders are qualified to help out in this regard.

The point, of course, is **control**. Once it is clear that we can make our own juxtapositions: that we can make an advertisement seem to say something completely different; then we are no longer so easily manipulated. (For example, in the commercial for Top Job Liquid Cleaner, the lady who says, "Oops ... right into her cleaning bucket!," seems to have dropped her cake into the bucket. Not really, though: she just kicked it.) You will find, too, that there will be happy accidents that occur when the audio portion of TV is mixed up in this way; but, if such accidents work, they can be retained in the final tape.

*With many reel-to-reel recorders, it is possible, after putting the machine into its "playback" mode, and engaging its pause control, to manually run the tape back and forth over the playback head until the **exact** point on the tape where the recording ends can be heard. This point may be marked with a felt-tip pen, and the tape then moved manually until the mark is over the record head.

Photographing Television

The final step in a project of this sort is to match up the sound track with a set of photographs taken from the television picture: The photographs would be taken with a 35mm single lens reflex camera, a 105mm lens, at 1/15 of a second at f4 or f5.6 (usually) on Kodak **daylight type** High Speed Ektachrome film. Since cameras and television sets vary widely, a little trial-and-error experimentation is in order. Once the slides are obtained, they may be projected with one or more projectors in time with the audio. Again, look for unusual juxtapositions: one student linked up "political" voices, including that of President Nixon, with slides taken from a Vincent Price horror film. The possibilities are, quite literally, endless. But the objective is always to show that we can, indeed, shape the electronic media ourselves; we need not feel helpless in their presence.

TRANSCRIPT OF TELEVISION SPEECH ESSAY

This is a special report from CBS News in Washington, where the President is about to hold a news conference in the East Room of the White House.//

Does your underwear fit right? (Song) Even when the world's uptight, Hanes underwear fits right. Hanes makes you feel good all under; Hanes makes you feel good. At the waistband, in the collar, Hanes won't shrink up like the dollar; legs and arms have room to fight, and the price is always right; Hanes makes you feel good all under; Hanes makes you feel good!//

But this is not Welch's Grape Soda. (Song) You never really tasted grape soda before, til you've tried Welch's. (Child's voice) I've tasted a lot of grape sodas in my day, but I've never **really** tasted grape soda before. (Song) You never really tasted grape soda before, til you've tried Welch's. (Voice) Sonny, I've seen grape sodas come, and I've seen them go, **but** — ; (Song) You never really tasted grape soda before, til you've tried Welch's.//

From time to time I need something that's gonna work super fast 'cause I suffer from periodic acid indigestion. Tums is the answer. (2nd man) Tums works fast. Relief, just like that. (3rd man) If I wanted to get rid of heartburn fast, I'd eat a Tums. (Announcer) Tums works fast; in five flavors: orange, wintergreen, cherry, lemon and regular peppermint.//

Not true// Not true// Not true//

Zigzag! It was **you**! (Music — CBS Movie Theme)//

So I work at it. I feel the same way about my home, I think it should look great and smell great too. So I use Air-Wick Solid. It gives my home the kind of freshness I'd like for myself. (Announcer) Air-Wick Solid. The world's number one air-freshener. In delicate fragrances. To make your home smell as nice as it looks. (Woman's Voice) After all, a home is simply a ... reflection of yourself.//

I really looked like a dummy. There I was with my cake. "Welcome to the neighborhood!" (Splash) Right into her cleaning bucket. Helping her, I discovered her cleaner started cleaning where it spilled. "Hey, what cleaner is this?" "Top Job." "The dirt's so loose I can push it away!" "Top Job really works hard. It's a floor cleaning concentrate." "I'll have to try Top Job. Why work harder than I have to?" "Party tonight!" "You're just dusting? Oh, I'll do better than that; I'll use Pledge; make it really glow." "We haven't got all day!" "Listen. If there's time for dusting, there's time for Pledge. See that? Pledge gives your furniture real wax beauty. Instantly!" "Mmm!" "And all you do is dust." (Voice over) "Lovely party. And I love your furniture!" "Wax beauty, instantly, every time you dust." "I really looked like a dummy. There I was with my cake. "Welcome to the neighborhood!" (Splash) "Oh!" Right into her cleaning bucket. Not true. It's easy if you use HTH dry chlorine. Used as recommended; you get sparkling water without buying extras like algacides or shock-treatment products. One drum can last all season. Easy. Economical. We use HTH, and I'm no scientist. (Woman dives into pool) "Welcome to the neighborhood!" (Splash) "If I don't get the water out of my sink, dinner'll be late." "Liquid Drano will fix it!" "I'm trying the other one." "Better use Drano!" (Announcer) Take two sinks with the same clog: coffee grounds combined with soap, lettuce, grease and hair, and pour both liquids through dirty standing water. Watch Drano work! Drano delivers up to 25% more power to the clog. Nothing here yet. (Woman's voice) "All's clear with Drano." (Other woman) "Dinner's gonna be late." (Announcer) Drano. Tough on clogs. Won't hurt pipes. How many ways can you use Handi-Wipes? (Song) Use Handi-Wipes on floors and walls and cabinets and shower stalls; for window sills and kitchen spills; for dusting lamps and bowling balls; for washing dishes, record cases, Handi-Wipes for tiny spaces; cleaning mirrors, messy faces; table tops and telephones. (Announcer) And watch this: a messy spot like grape juice simply rinses away, clean again, to use again and again. (Song) And fishing rods and silver sets and Handi-Wipes on bassinets. (Announcer) Handi-Wipes. Wash out to use again and again. Handi-Wipes: the re-usable cloth with 1001 uses. You never really tasted grape soda before. And watch this: a messy spot like grape juice simply rinses away, clean again. You never really tasted grape soda before.

Mr. President? Mr. President, in 1968, before you were elected, you wrote that too many shocks can drain a nation of its energy and even cause a rebellion against creative change and progress. Do you think America is at that point now? (Nixon) I think that, uh... many would think — would speculate; I've noted a lot on the networks particularly and sometimes even in the newspapers. Uh... but this is a very strong country, and, uh, the American people, uh, I think, can ride through the shocks that they have. The difference now from what it was, in the days of shocks, is the electronic media. I have never heard or seen such outrageous, vicious, distorted reporting, in 27 years of public life. Whatever you do for a living, your job can be tough on your hair style. (Song) Sometimes you feel like a nut. Sometimes you don't. Almond Joys got nuts? Mounds don't? Almond Joys got

chocolatey mm-mm, with the nutty munchy nuts too. Mounds got chocolatey mm-mm and chewy coconut, oooo; Sometimes you feel like a nut; sometimes you don't. Peter Paul Almond Joy's got nuts; Mounds don't, because, sometimes you feel like a nut, sometimes you don't. You — you're the one, you are the only reason, you, you're the one, we take pride in pleasin'. Electronic Media, Electronic Media. You deserve a break today. In 27 years of public life. Shazam! And here now is Mr. Ford, his first Rose Garden press conference. The weather in Washington is... (American Pie (Don McLean) And that's the way it is; this is Walter Cronkite, CBS News. Good Night.

PROFESSIONAL ORGANIZATIONS*

American Theatre Association
1317 F Street, N.W.
Washington, D.C. 20004

The Secondary School Theatre Association and Children's Theatre/Creative Drama Association are affiliates of this national theatre organization which holds an annual convention and publishes materials of interest to K-12 teachers.

Central States Speech Association
Dr. David M. Berg, Executive Secretary
University of Kansas
Lawrence, Kansas

Illinois Association of Teachers of English
Mr. Wilmer Lamar, Executive Secretary
100 English Building
Urbana, Illinois 61801

Illinois Speech and Theatre Association
Central Office, MacMurray College
Jacksonville, Illinois 62650

The ISTA publishes a newsletter and journal, holds an annual convention with meetings of interest to teachers, K-12, and sponsors workshops.

Illinois Theatre Association
P.O. Box 2480
Station A
Champaign, Illinois 61820

This organization has an annual convention, activities such as the Illinois High School Theatre Festival.

National Council of Teachers of English
1111 Kenyon Road
Urbana, Illinois 61801

The ERIC Clearinghouse on Reading and Communications Skills is at the same address.

Oral Interpretation Workshop

This is a statewide organization of twelve universities and colleges which meets each Spring at a different campus each year. Membership is limited to college-level faculty and students, but visitors are always welcome. For information, contact Charlotte Waisman, Northeastern Illinois University, Chicago, Illinois 60625.

- Speech Communication Association
- 5205 Leesburg Pike
- Falls Church, Virginia 22401

The SCA has two publications of interest to K-12 teachers: **Communication Education**, a journal for speech educators; and **Talk-Back**, a newsletter for teachers. **Communication Education**, formerly called **The Speech Teacher**, is available in college and university libraries, or one may subscribe by joining the SCA.

The ERIC/SCA Speech Communication Clearinghouse at the SCA address has listings of many materials and bibliographies.

*Each organization conducts an annual convention.

WORKSHOPS AND FESTIVALS

Colleges and universities in Illinois hold summer workshops and offer short courses for teachers. Contact the Speech Communication Department, English Department, Theatre Department, Communications Department, or in some cases, Departments of Education at each campus for further information or contact the Illinois Office of Education for a composite listing.

Illinois High School Theatre Festival

This annual event is cosponsored by the Illinois Office of Education and Illinois Theatre Association. It provides workshops in curricula and production techniques for students and teachers, full-length student productions, short experimental student productions, and special events.

Wisconsin Oral Interpretation Festival

Outside of Illinois there is a Wisconsin Oral Interpretation Festival held in the early Fall. Write William E. McDonnell at University of Wisconsin at Eau Claire.

Young Authors Conference

Each year, the Illinois Language Experience Special Interest Council and the Illinois Office of Education sponsor a young authors conference. Contact the Illinois Office of Education for information.